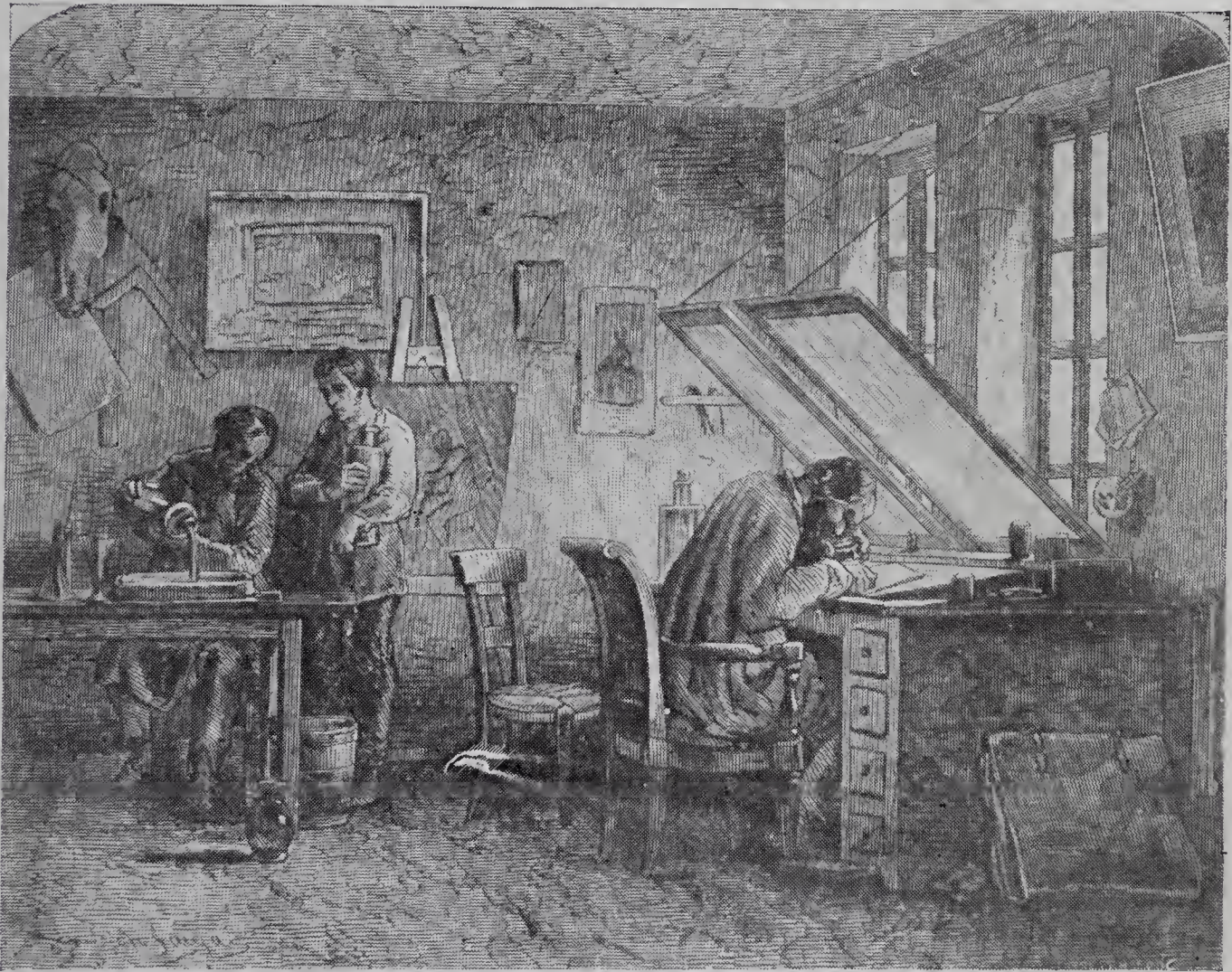


July, 1945

Vol. 2, No. 3

Whole No. 7

The *p 143*
Essay-Proof Journal



An Engraver and Etchers in Plant of Danforth, Wright & Co. 1853.

From The Illustrated Magazine of Art.

Official Journal of the Essay-Proof Society

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Canada & B. N. A.

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1851-9

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1855.

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Wash Drawing for Bank Note Vignette on 1846 Watermark Paper.

During the middle nineteenth century line engraving, after 1830 largely on steel, reached its zenith. In England, Sir Thomas Landseer, H. T. Ryall and A. G. Lewis, engraved many subjects after Rosa Bonheur. Cooke, Goodall, Wallas, Miller and Wilmore reproduced the paintings by Turner who had a great influence on the delicacy of tone in landscapes that is not likely ever to be surpassed. This was however attained by a combination of line engraving and etching, and Landseer even used machine rulings in his skies. The main object of these later engravers was to faithfully translate the color and beauty of the paintings rather than to develop the force and power of pure line engraving. Such mechanical work, with etching, was more easily accomplished by artists of mediocre ability and the development of the art of pure line engraving gave way to the combined arts.

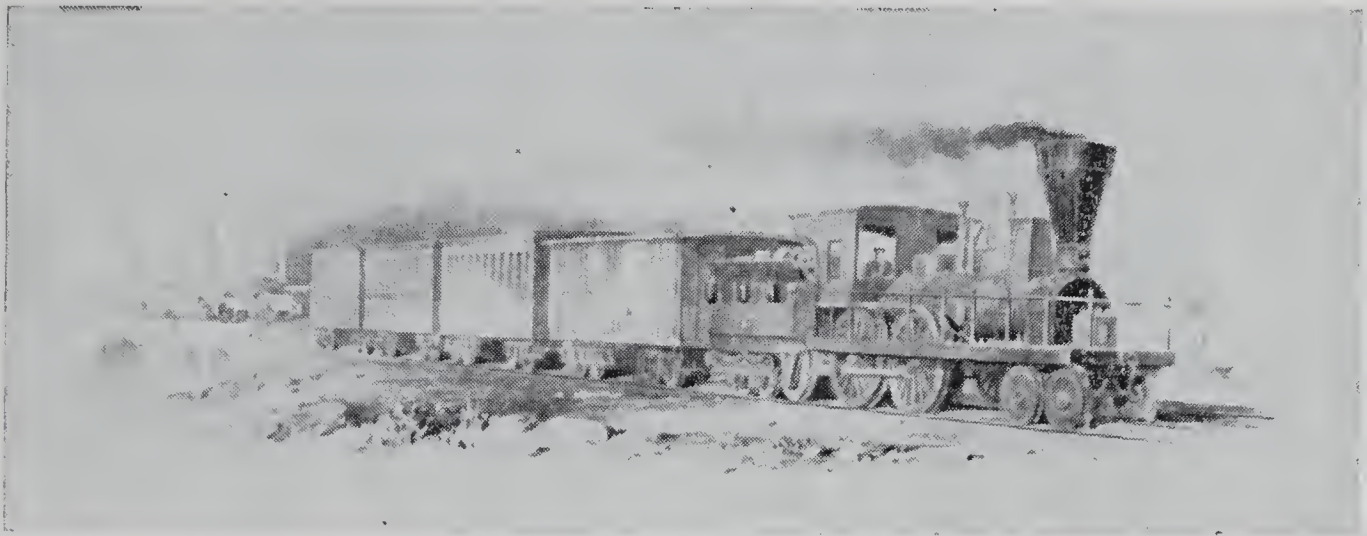
Pure line engraving however was used in books to elaborately illustrate scientific, architectural and ornamental designs, sculpture, details of furniture and metal work, etc., published in Italy, Holland, France and England from 1650 to 1850. John Sturt of London was one of the most versatile of these line engravers, skilled in both square and script lettering, armorial and architectural ornament, as well as portraits, as seen in the entirely engraved 200 copper plate book "A Treatise of Architecture by Sebastian Le Clerc," published in 1724. It was from these books that our early American gentlemen and architects who had not travelled in Europe, obtained ideas and inspiration for our colonial architecture that was not copied literally, but was often similar in style to European examples. The five orders of classical architecture were thus taught to American carpenters and cabinet makers.

Up to the time that photography became commercially practical for picturing works of art, painstaking line engraving was generally used for this purpose by books and quality magazines. The quicker, coarser and diametrically opposite process of "surface engraving," the "wood-cut,"⁽¹⁾ in which the material not desired to print is cut away, was used by the cheaper books, magazines and newspapers. These coarser woodcuts are typographic and printed from ink on the surface, hence not engraving. Painters preferred to have their pictures multiplied and popularized by engravings, and some painters were excellent line engravers. Raphael had his drawings engraved by Marcantonio, and thus founded the Italian school of pure engraving which cast aside the minute details of Durer and attained greater artistic effects. Rubens knew the value of having his works multiplied by engravers, in order to increase his fame and wealth, and furnished Vorsterman drawings for fourteen plates that were more suitable to engraving than were his paintings.⁽²⁾

In the early nineteenth century the increase in public wealth and interest in art led to a great demand for illustrated books, even in the homes of the middle classes. Banks required paper money that was difficult to counterfeit and Jacob Perkins of Massachusetts invented multiple "stereotype" engraving on steel in 1799. At the French National Ecole des Beaux Arts there are still the five schools of engraving, painting, sculpture, archi-

(1) Ferdinand Schirnbock of Vienna (1859-1930) so engraved on soft steel.

(2) Line Engraving—Encyclopedia Britannica, Eleventh Edition.



Another Natural Size Drawing for a Bank Note Vignette.

itecture and music, whose graduates are nationally employed. The highest development of the engraver's art occurred prior to the invention of the photographer's dry plate in 1880, which caused its decadence. Since that time photographic etching, due to the necessity for larger quantity and cheaper production, has gradually superseded expensive time-consuming line engraving as a pictorial presentation, and the art of line engraving has consequently declined. It is now nearly obsolete except for bonds, bank notes, stamps and securities which might be counterfeited.

Intaglio Engraving

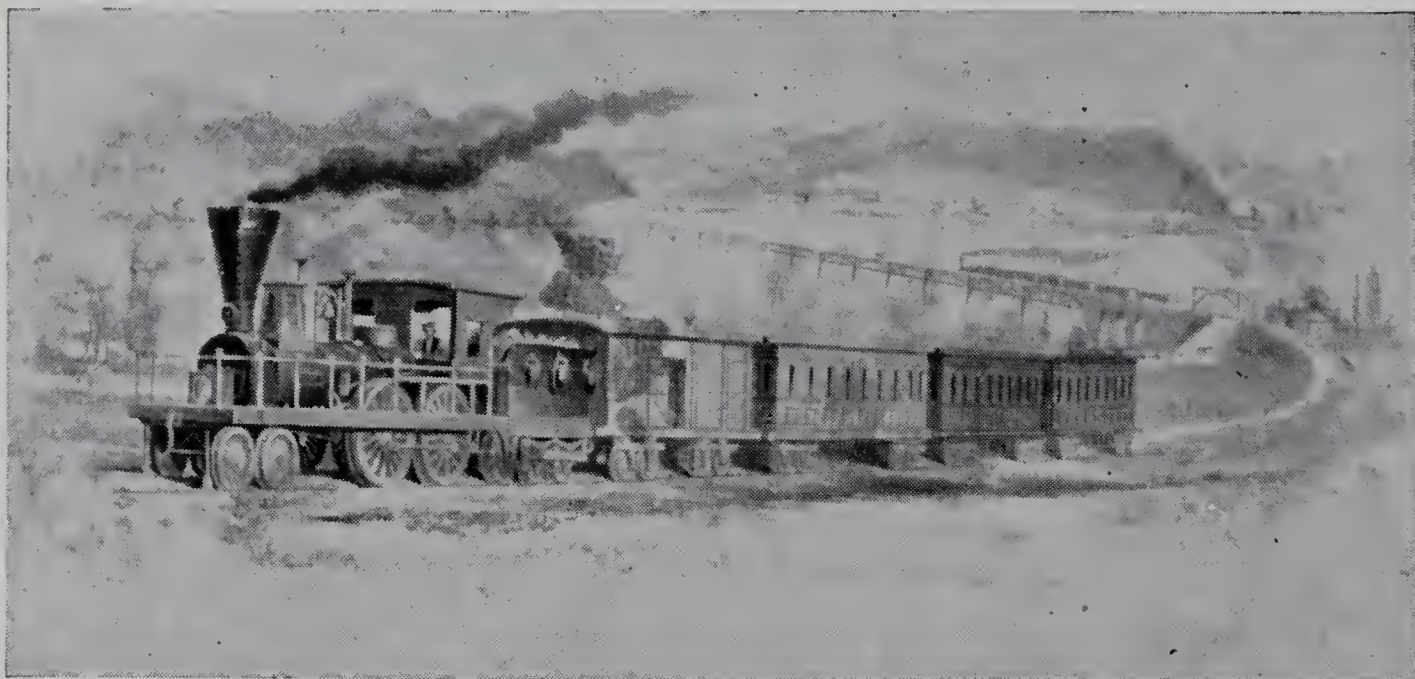
Intaglio, or incised, engraving is produced on metal by cutting into the surface and removing the material with a graver, or burin, as with a fine chisel on wood. There are two kinds of intaglio engraving, the quickest produced by more or less fine dots called "stipple" engraving invented by Jacob Baylaert in London in 1769, and the slower process of line engraving which we are now considering. Cameo engraving generally used for embossing as on coins, medals and stamped envelopes, is a different sculptural art. Half-tone photo-engraving is actually not engraving but an acid etched typographic process.

My personal experience is confined to etching, but I have had several opportunities to observe engravers at work upon script copper plates and upon steel dies for postage stamps and paper money, and the several processes following to the completed printing.

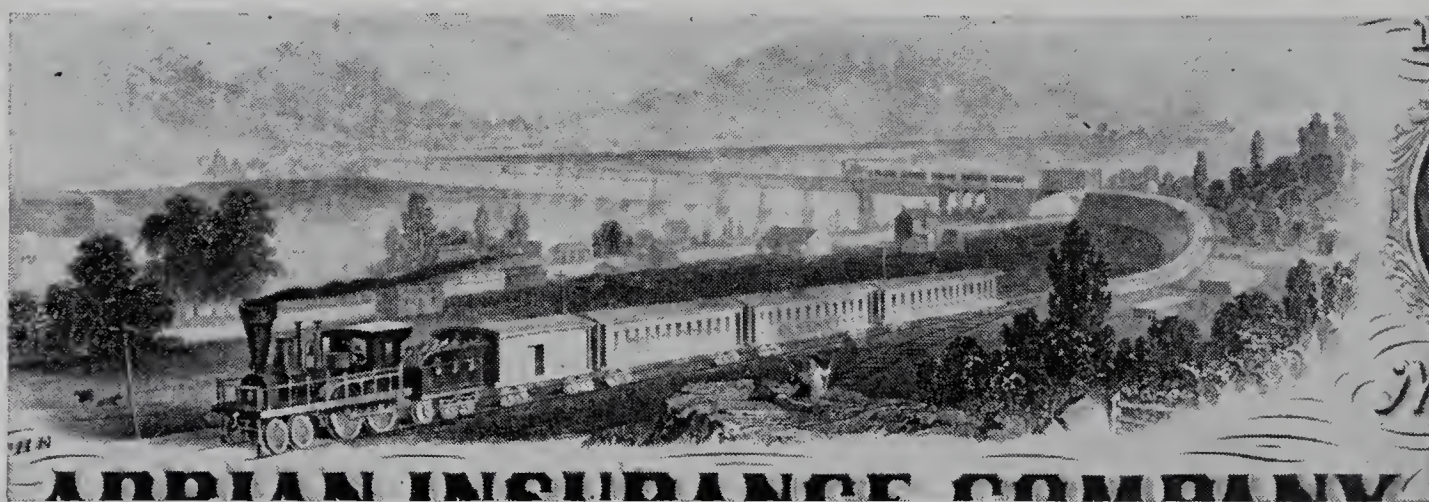
A hand-engraver works at an engraving table facing a window covered with a white translucent screen set at an angle of about 75 degrees from the horizontal table surface.⁽³⁾ At each end of the table are sidewall screens extending about four feet into the room forming a booth. On the right hand screen the drawing, larger engraving, or photograph of the subject, may be tacked and on the left hand screen is a mirror that reflects and reverses the subject. The steel or copper plate, or if the engraving is to be duplicated a steel die about two by three inches and $\frac{1}{8}$ inch thick, is held by the left hand and may be rested on a velvet covered hard convex pillow about three inches square and possibly two inches thick at the center. The graver, or burin, is held in the palm of the right hand. Some engravers work under a three inch magnifying glass held by a stand, or use a smaller high power glass held in the hand.

Before the days of photography the surface of the steel die was sometimes coated with a white chalk paint and the subject was hand drawn upon it. Drawing instruments are used for circles and straight lines and light guide lines mark the borders. In 1890's a ferrotype (tin-type) photo of the subject at engraving size automatically reversed the subject and its outlines were engraved through the photograph onto the metal, filled with red wax and transferred to the surface of the die. Today a sheet of celluloid is placed over a photo of the subject at engraving size and the outlines of all "color" are engraved on the celluloid which is then filled with red wax and similarly transferred to the die. These celluloids are queer looking and hardly recognizable, as everything that is to be colorless,

(3) See covers of JOURNALS No. 2 and No. 7.

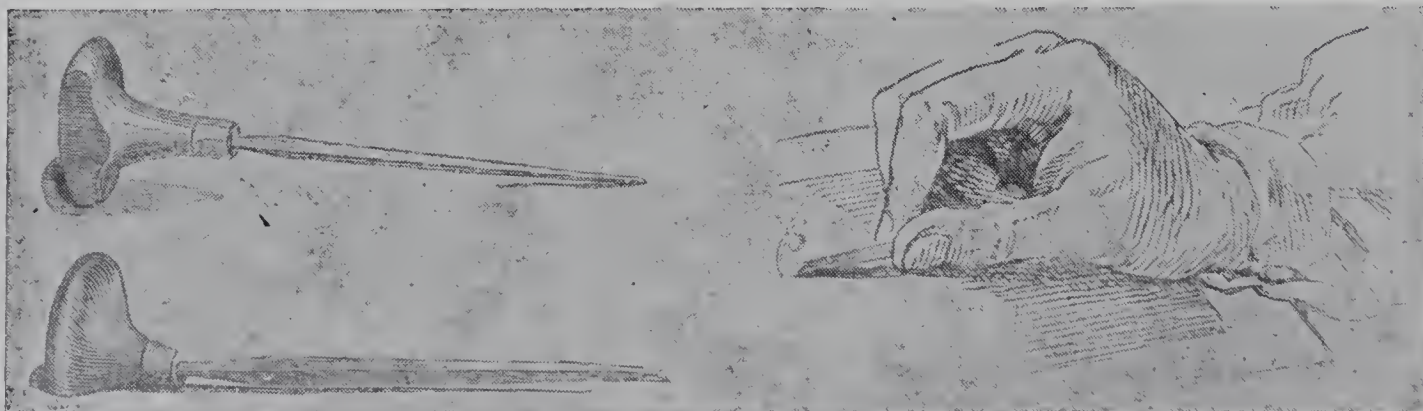


1851-5. Drawing for Toppan, Carpenter, Casilear & Co. Vignette.



Reduced Size Engraved Vignette from a Similar Drawing.

and all areas of similar depth of color in the engraving, are completely outlined. The engraver then lightly etches these outlines of the subject on the steel die, and the engraving of the shadows and shades is begun.⁽⁴⁾ The lines are first cut very lightly and gradually strengthened, or deepened. Trial proofs are printed, or "pulled" from the plate, or die, to show the progress of the work. The line engraving of a postage stamp vignette may require from one to six weeks while a large pictorial plate may require from one to twelve years to complete.



Gravers, or Burins, as Held to Engrave a Line.

From The Illustrated Magazine of Art, 1853.

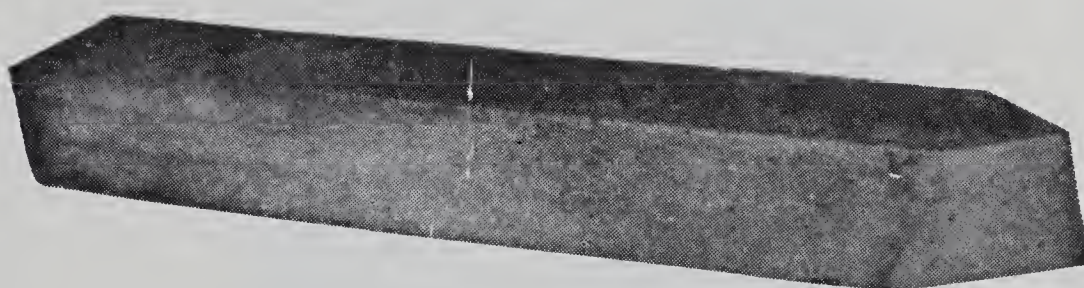
The graver, or burin, for line engraving is generally a lozenge in section steel about the size of a large wood match with a sharpened point, though some plowing gravers are oval in section. For copper the point may be very sharp, but for soft steel the point of the graver is less pointed. Several different points are used for various parts of the work.

(4) The front cover illustrates an engraver at work and two men etching a plate in the banknote engraving plant of Danforth, Wright & Co. in 1853.



By courtesy of John Sellers & Sons.

A selection of "scrapers."



Engraver's "stone."

A piece of emery or carborundum, used to remove an entry or engraving in the first stages of "erasure."

This small steel bar is mounted in a small wood mushroom topped handle with one flat side, and held in the palm of the hand and fingers. The graver, or burin, is the only tool used in the graphic arts that is pushed and not drawn as is a brush, pencil, pen or etching needle. Being lozengular in section the graver may be used to faintly scratch the surface or with more pressure to cut a V-shaped line, or dot, and the metal is pushed out of the surface as wood with a chisel. On softer copper the graver may start into the metal with a faint scratch gradually deepened and gradually brought out of the metal to a long faint line, as with script letter engraving where the letters may be connected with very faint lines. But on the harder soft steel the graver must "bite" into the metal more quickly and be pushed out as quickly. Light lines may be burnished out and deeper ones erased by an abrasive "stone" or scraper and the metal pounded flat from the back. The graver leaves a slight burr of raised metal on the edges of the lines, which is removed with emery powder, and the surface of the metal is polished with charcoal and oil before printing.

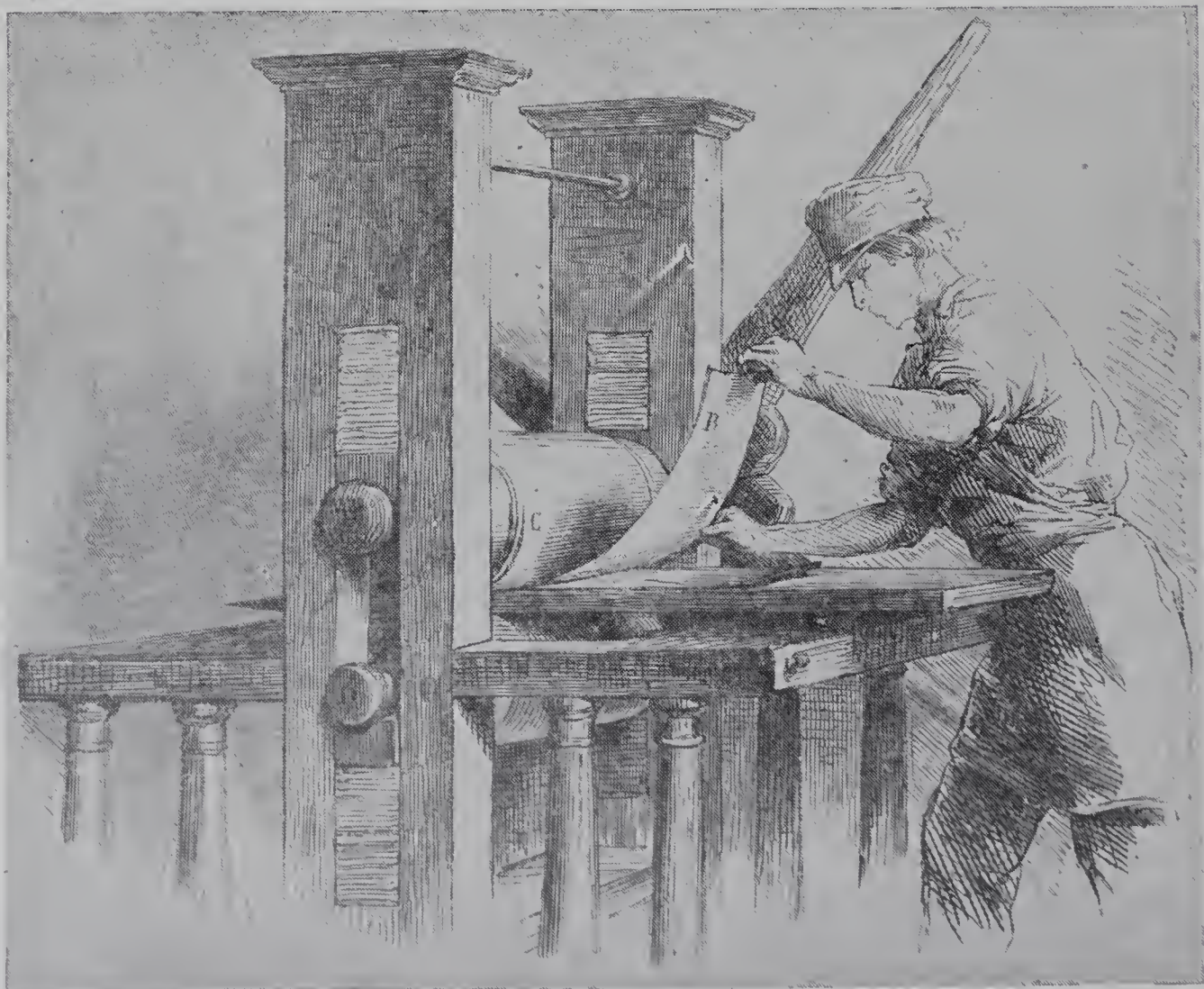
Etching

The best intaglio line engravings are combined with etching particularly for the soft lines of furs and on foliage to give rough leafage texture; and to produce different planes of depth in a landscape, or to darken backgrounds and shadows of portraits. In the etching process the metal is covered with a coating of warm wax applied with a brush. When cool and smooth the lines of the drawing are scratched into the wax, thus cleaning it from the metal. When the line drawing is ready the plate is coated with acid which eats into or "bites" the metal where not waxed, until the acid is removed. An etched line also eats into the metal under the wax on the surface, thus an etched line is coarser and wider below the surface than on the surface, while an engraved line is narrower below the surface due to the V-shaped graver. The edges of an engraved line are sharp and "clean" whereas the edges of an etched line may be rougher due to the texture of the wax removed from the surface by the etching needle or scraper. In landscape etching, after the drawing is etched the wax is removed from the foreground and the flat surface of the metal etched deeply into the surface in order to produce darker tints. This process may be repeated for several distant planes in the landscape, only the greatest distance or sky being not surface etched.

When a comparatively few prints are to be made, the more quickly engraved copper may be used and up to 2000 good impressions are possible before the fine lines on the plate wear off. A soft steel engraved plate will produce up to 30,000 good prints, while a steel plate hardened may produce several times as many, and a modern chrome plated engraved steel plate may give 300,000 good impressions. Copper or soft steel may be re-engraved but hardened steel can only be retouched with acid. When the engraving is to be duplicated a soft steel die is always engraved and when approved is surface, or "case,"



Inking a Plate on a Charcoal Brazier. 1853.



A Plate Printer and Press of Danforth, Wright & Co. 1853.

From The Illustrated Magazine of Art.

hardened by carbonization. The steel die was formerly packed in charcoal in a cast iron box and superheated until the steel absorbed the carbon from the charcoal. A steel roller, of which the circumference is longer than a banknote, having a soft steel surface is then rocked over the intaglio die under several tons pressure, until the roller sinks into every part of the engraving and produces a "relief" mould on the surface of the transfer roll. Unwanted parts of the relief may be cut, or "stoned" from the surface of the roll. This roll surface is then hardened and may be placed in a transfer press and rocked onto a soft steel plate, in the case of postage stamps reproducing the original engraving up to 400 times.

Intaglio Printing

The wear of an intaglio line engraved metal plate is due to the process of "plate printing." To make a print from a metal plate it is first covered with ink filling all the incised lines and dots. The ink upon the surface of the metal is wiped off, first with soft paper, taking care not to wipe the ink out of the faintest incised lines. The plate is then wiped perfectly clean, with the same care, by using the thumb base of the palm of the hand. It is this wiping which gradually wears off the surface of the metal and removes the faintly scratched lines. For this reason "proofs" taken before the plate is used for the regular printing, are the finest prints. Inks of different colors vary as to their granular texture and those with coarser particles cause the engraving to wear away more quickly. Engravings are generally printed by "plate printers" and proofs are printed only by the expert proof printer, or "proofer." The inked plate is placed on the bed of the press, over a warming pan. It is then covered with a damp piece of India paper, and a larger soft card, or blotter. The press is a heavy roller about a foot in diameter, covered with a blanket, and held with strong coil springs. The roller shaft is revolved by spokes three feet long which give enough leverage to operate under considerable pressure. The plate bed slides under the roller and when on the opposite side the paper sunk into the blotter by pressure, is "pulled" from the plate and contains the print.

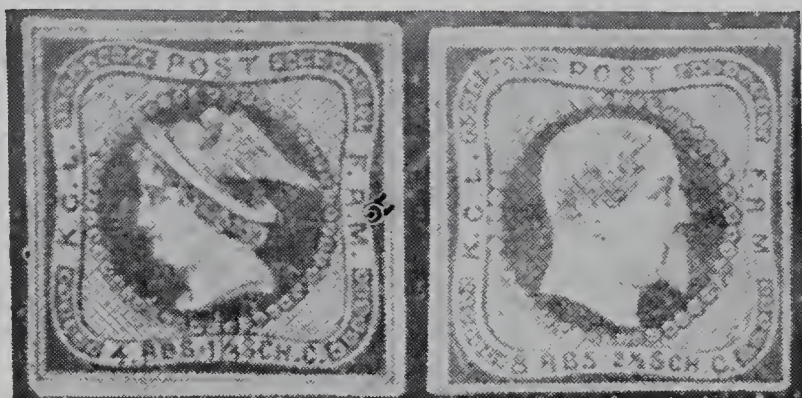
(To be continued.)

Reviews of Publications

The *Philatelist* for July, 1944 illustrated upon its cover a *New South Wales* 1861 44TC 5sh gold lithographed trial color proof sheet of 9 X 5—45 printed on white paper with a glazed green surface in which the last vertical row was not printed on the paper on which there was ample room. Robson Lowe writes about "*The New South Wales Coin Stamp*" and on p. 191 illustrates another proof sheet from which seven and two half designs have been torn away. He recapitulates from the history of this stamp by A. F. Bassett Hull "*The Postage Stamps of New South Wales*" pp. 158-165, 218-219. "The final drawing was the work of Edward Henry Corbould, the drawing master to the Royal Family, and the engraving was the work of Frederick Heath who had shared with his father the glory of the superb engraving of the first adhesive postage stamp issued in 1840." "The finished die was sent out to the Colony in December, 1859, together with an impression (presumably a black engraved die proof) and some lithographic impressions upon various kinds of paper in black, gold and silver." This handsomely illustrated article includes a list of the die and plate proofs known.

This July 1944, *Philatelist* also contains the second installment of Robson Lowe's "*The Perkins-Bacon Colours*."

The November, 1944 issue presents an illustrated story of the *Oxford and Cambridge College Stamps* by L. N. & M. Williams. These stamps were used for prepayment of porter service from 1871 to 1886, mainly for local delivery of messages and letters. A knowledge of these designs may prevent confusion with essays for official postage stamps, as one of these engraved (Lincoln) contains "MESSAGE" "ONE PENNY" about an ecclesiastical mitre.



Two Danish Essays

By Harry M. Konwiser.

The late Fred Melville, the most prolific stamp writer of his day, made the statement that the Danish Essays (herewith illustrated) were never adopted for postage stamps because of a possible royal scandal. Melville stated that the Winged Hat of Mercury design showed the portrait of the Countess Danner, and that King Frederick VII had a particular liking for the lady.

One might assume the King of the Danes had his leisure moments and not unlike other throne-sitters often made the best of this situation.

Whether the story is true or not, this writer can not say, and it is unlikely the truth will ever be known about the reasons for ignoring these Ferslew Essays. The record does show that Ferslew was ordered to prepare an essay for a stamp bearing the King's portrait.

The shown essays were in brown and had the underprint of diagonal blue lines and were companions to one other essay, this one depicting the head of Mercury.

According to the British stamp press of the 1860's, these Danish Essays made their appearance, among stamp collectors, in 1852. "They were on the market"—one paper says. Another says there is no certainty as to whether the three Essays (mentioned) were all submitted to the Danish Post Office.

So much for the data on the originals, referring to these two illustrated. There is one phase of Essay interest here, in the fact that *reprints were made to be sold to stamp collectors*. The demand for these, the stamp press of eighty years ago stated, caused these to be reprinted twice.

According to E. L. Pemberton there were just three sets of three of the original Essays; that he owned one set, and the other pairs, (or three) were in Hong Kong and Paris collections.

The reprint essays, it was pointed out, (this was said eighty years ago) were made in the 1860's and seem to differ but slightly from the originals. For this acceptance we must trust to the first and early comments on the originals and the reprints.

And still another phase of Essay interest arises. Were the two essays faked? In the early days of the reprints, as definitely indicated from the record, some collectors declared the Essays had been faked; that these being offered to collectors were forgeries. Overy Taylor, writing in *Stamp Collector's Magazine*, March 1865, put the decryers to shame, for he made it clear these were reprinted, and so, if there is any thought the known Essays are forgeries, the truth should be told for the good of the hobby, and the Danish stamps of the 1860's.

The first Danish stamp, as issued April 1, 1851, has no resemblance to the Essays, although Ferslew produced the postage stamp. If one must create a reason for the non-use of the King's portrait, let's agree it was not showing a "kingly King"—it was not a pretty picture!

Did the King object? Or mayhap, the Countess (on the 4 RBS) did not have a flat nose and resented the design (portrait) for its lack of glamour!

Switzerland

Its Essays and Proofs

By George W. Caldwell, E.-P. S. 318.

Introduction

The purpose of this monograph is to bring together, into one record, all known data concerning the essays and proofs of Switzerland. Those made available to Dr. Brazer, for his inspection before the final installment of this monograph, will be listed in the Essay-Proof Catalog. Obviously this record will not be complete; however, with genuine cooperation by those of our membership who have one or more essays or proofs or who have data concerning such items, a sizable approach to completeness will be attained.

As a suggestion, rather than as an outline, or index, a listing of the subjects to be included in this monograph follows—

- | | |
|------------------------------|-----------------------------|
| (a) Postal Adhesives—Regular | (g) Stamped Wrappers |
| (b) Postal Adhesives—Special | (h) Postal Cards |
| (c) Postage Dues | (i) Other Postal Stationery |
| (d) Franchise Franks | (j) Telegraph Adhesives |
| (e) Official Franks | (k) Railroad Adhesives |
| (f) Stamped Envelopes | (l) Revenue Adhesives |

The absence of data concerning any of the above items will be so recorded.

Bits of history—political and postal—add to the understanding of the study of a country's postal issues. With that basic thought in mind, we submit the following—

History

Switzerland is the oldest existing republic in the world, having been founded in the year 1291. The story of its birth reads like a romance. Here in part, are the words of one writer—

"On a moonlit August night in 1291, a courageous group of Helvetians met in the Ruetli meadow just off the shores of Lake Lucerne. Here they declared their independence and formed the confederation of small states which was the nucleus of Switzerland." This confederation is referred to by some historians, as the League of Three Cantons—Uri, Schwyz and Unterwalden,—by others, as the First Permanent Swiss League. Down thru the years, other communes, valleys and groups joined the League. This growth continued, with minor changes, until Switzerland attained its present size of twenty-two cantons or, as we say in America, twenty-two states. Three of these cantons are divided into so-called Half-Cantons which causes some to speak of twenty-five instead of twenty-two, but as the Postal Department, on several occasions, symbolically used twenty-two stars in the designs of its stamps, perhaps we should use the lesser number in philately.

The Pact of Ruetli consecrated on that August night in 1291 was a short and simply worded document, but it seems to have held this little group of states together for several centuries. Toward the middle of the nineteenth century however, opinion began to formulate with the view to extending and broadening the very limited powers of the central government. This sentiment finally crystallized in the Federal Constitution of September 12, 1848. To philatelists, this is a very important document, for pursuant to Article 33, the Federal Government announced that it would assume the administration of the Postal System as of January 1, 1949, a function theretofore exercised by the respective Cantons.⁽¹⁾

As each Canton had been a law unto itself in this matter, it is easy to understand that great differences in many postal matters had grown up. To adjust these and to amalga-

(1) Mirabaud & De Reuterskiold—The Postage Stamps of Switzerland—Paris 1899 (English Language Edition).

mate them into an efficient, centralized system could not have been done "in a day." For convenience, we have come to accept April 5, 1850 as the termination date of this Transition Period. It was on that date, the first adhesives issued by the newly created Federal Postal Department were made available to the public.

Cantonal Posts

The postal services operated by the several Cantons, form a very interesting chapter in Swiss Postal History. However for our purpose, this monograph is restricted to the posts of Zurich, Geneva and Basel, as these three Cantons, emulating the British, issued adhesive stamps to prepay postage. Very few essays and proofs seem to have been recorded, altho there can be no question that such were furnished to the respective Cantonal authorities by those firms which manufactured the "issued" stamps.

Zurich

For several centuries, this Canton had been creating postal history. For example, the town of Zurich was one of the few to establish a messenger service, more or less regular, in the fifteenth century. In 1610, the Hess Brothers, with the approval of the Council, established a regular post office in the town, undoubtedly the first in Switzerland. The local post of the Hess Brothers was taken over later by the Chamber of Commerce and finally by the Cantonal Government. It has been said⁽²⁾ that in 1844, 128 messengers or postmen came to the Zurich post office one to six times each week to deposit and to pick up mail. Many of these travelled on foot, altho some used horse-drawn wagons or dog-drawn carts. They came from almost every conceivable spot in the Canton as well as from communes beyond.

Zurich was truly postally-minded, and it should not be surprising to anyone that this important Canton was the first government in Continental Europe, and the second in the entire world, to issue postal adhesive stamps.

In speaking of the State Council's action in this matter, De Reuterskiold⁽¹⁾ says, "On the 13th of August 1842, the Postal Department laid before the Council of State a report showing how the postal organization could be simplified, and, basing it upon the system of prepayment recently introduced into England, proposed that the Finance Department should undertake the manufacture of postage-stamps. According to this report, the rates were to be reduced to two kinds for the interior of the Canton; namely, 4 rappen for letters circulating within the district⁽³⁾ of any post-office (called the local "rayon") and 6 rappen for the Cantonal "rayon" or letters addressed to places in the Canton belonging to a district other than that in which they were posted.

"This proposal was considered and approved by the Council of State at its sitting on January 21, 1843."

These stamps (Scott's designs A6 & A6a) were lithographed by Orell, Fussli & Co. in Zurich, a firm which is still operating in that city. Proofs undoubtedly were furnished to the postal authorities altho none appear to be known in philatelists hands.

Zumstein⁽⁴⁾ lists the following imperforate essays—

1842. Figure of value in oval with ornamental frame.

No. 1. 4 Rappen, black (Fig. 1)

1843. Somewhat similar to the issued stamp but with figures 1, 8, 4 & 3 respectively in the four corners.

No. 2. 6 Rappen, black (Fig. 2)

(2) Henrioud-Les Marques Postales de la Suisse.

(3) The minutes of the State Council meeting of January 21, 1843, define this district thus: "All places in which the letter-carriers of a post-office can deliver letters direct, are to be considered as belonging to such post-office district."

(4) Zumstein-Handbuch uber die Briefmarken der Schweizerischen Eidgenossenschaft—Bern 1924.



Fig. 1.



Fig. 2.

1843. Practically the same as the issued stamp with the exception that the lower left and right corners of the 4 Rappen essay contains the figures 18 and 43 respectively in place of the five dots and the quadrille; lithographed on white paper, ruled with alternate single and double red lines as in the issued stamp.



Fig. 3.

No. 3. 4 Rappen, black (Fig. 3)

No. 4. 6 Rappen, black (Fig. 3)

These two essays are attributed to the lithographer Esslinger of Zurich. Illustrations are enlarged 50%.

Baron Alex De Reuterskiold,⁽¹⁾ quoting from an article by Schultze in the *Timbre-Poste*, 1871, No. 173, p. 39 states "Among others (essays)* was that sent in by M. Esslinger, lithographer. It differed from the model which was executed (issued stamp)*, by the addition of the date, 1843, the four figures of which were placed in the four corners of the stamp (essay).*" This poses the question as to whether the essay referred to by Schultze is a modification of our No. 3 and/or No. 4; whether it is our No. 2 (Fig. 2); or an entirely separate essay.

De Reuterskiold⁽¹⁾ refers to another essay, in stating "The *Timbre-Poste* (1865, No. 32) also mentions, without guaranteeing their genuineness, two trial-stamps preserved in an English collection, with the date in the corners of the stamp. The value was given in German; vier rappen, sechs rappen; and the checkered ground of the 4 rappen had an oval border with the value and the words Local-Taxe (respectively*) at the sides." These appear to the author to be our No's. 1 and 2, if we may assume that the description in the quoted article is not actually complete, or at best, not clear.

Geneva

The 1840 British postal adhesive stamp idea found a fertile field in this canton, and particularly in the mind of Councilman Candolle. On May 22, 1843, in the Grand Council, this progressive citizen delivered a brilliant speech setting forth the advantages that would accrue by the adoption of prepayment of postage by means of adhesive stamps. His recommendation was approved, and on October 1, 1843, the adhesive stamps commonly called the "Double Geneva" (Scott's design A2) were placed on sale in the post-offices of Geneva and Carouge, the two principal towns in the Canton.

These stamps (Scott's design A2) as well as superseding issues (Scott's designs A3 and A4) were lithographed by Schmid of Geneva. No essays appear to have been recorded. Zumstein⁽⁴⁾ lists the following imperforate proofs—

1845. Small Eagle (Scott's design A3)

No. 5. 5 cts. black on white (*Paper?)

1846. Large Eagle (Scott's design A4)

No. 6. 5 cts. black on white (*Paper?)

No. 7. 5 cts. black on white card

No. 8. 5 cts. black on claret (*Paper?)

These were lithographed by Schmid of Geneva. No further proofs seem to have been recorded. A copy of our No. 6 was in the magnificent collection of Martin Schroeder of Leipzig, Germany⁽⁵⁾.

Basel

In 1501 Basel became a member of the Swiss Confederation, but it was not until 1815 that it attained its full territorial growth. In 1833 this Canton was split into two so-called "Half-Cantons"—Baselstadt and Baselland. The former included the town of Basel and the adjacent communes of Kleinhuningen, Riehen and Bettingen, while the latter embraced the remainder of the original Canton⁽²⁾. In English we refer to these as Baseltown and Rural Basel respectively.

Monsieur Bernouilli had been post master of the "whole canton" until its partition at which time he continued as post master of Baselstadt. Bernouilli was a man of initiative and appears to have been alive to the interests of his postal using public. It was on his initiative that a special commission was assigned the duty of investigating the matter of prepayment of postage by means of adhesive stamps, which as we have written had been

* Inserted by the author.

(5) Rheinheimer-Kurzegefasste Beschreibung der Essay Sammlung von Martin Schroeder—Leipzig 1903.

adopted by the Cantons of Zurich and Geneva, just a couple of years before. The Commission's report apparently was favorable, for the stamps (Scott's design A1) were issued as of July 1, 1845. This date is confirmed by a notice, in the *Basler Intelligenz Blatt* of June 30, 1845, which states that "postage-stamps for the prepayment of letters are placed at the disposal of the public."⁽¹⁾

The Basel stamp, generally spoken of as the "Basel Dove," is tri-colored—black, blue, and carmine—with the albino dove embossed in relief. It was designed by an architect named Berry and typographed by Krebs at Frankfurt-on-Main in Germany. The original die was engraved on copper and possibly the typograph printing clichés also were made of copper. This is a typographed stamp, and not as noted in some catalogs, engraved.

We have (to be included in the E. P. Catalog) an impression, from the original plate (Cliche assembly), in black, yellow-green and vermillion. This has been commonly referred to as an essay, whereas actually it is an impression of the issued stamp design, and therefore a trial color plate proof. De Reuterskiold's⁽¹⁾ remarks on this matter are interesting. He states—"There is in existence an impression of the 'Dove of Basel' printed in light green and brick-red about which there are various opinions, some thinking it to be a proof, and others a reprint. Part of a sheet of these stamps (?)* which was exhibited at the Philatelic Exhibition of Zurich, solves the question. In the margin is a note as follows

Frankaturzeichen der Basler Stadtpost eingeführt 1 Juli, 1845 N. B. Wurden durch meine
Vermittlung bei Krebs in Frankft a/m bestellfund von dorf
(geliefert)

(Postage stamps of the town of Basel introduced July 1, 1845. N. B. They were ordered thru me of Krebs, Frankfurt-on-the-Main and delivered by him).

"According to this note, the 'Dove' stamps printed on green ground would represent a first instalment of stamps sent to Basel by the Frankfurt engraver, and which was not put into circulation, owing to the authorities deciding . . . to modify the colors . . . It will be understood from this how it is that a relatively considerable number of these specimens are met with, which the production of a mere sample would not explain. As to the re-impression hypothesis, that may be set aside, as the existence of the green 'Dove' is anterior to the blue one. A whole sheet of the green 'Dove' was in the Friedl Museum at Vienna. It is now (1899*) the property of a collector of Lucerne."

1845. Basel Dove (Scott's design A1)

No. 9. 2½ Rappen Trial Color-Proof; black, yellow green and vermillion on white paper (1 TC5).

The Schroeder Collection⁽⁵⁾ contained a vertical pair of this trial color proof cut from the upper left corner of the sheet, showing positions 1 & 9 of the plate. This scarce piece had both sheet margins and was gummed.

No other stamps were issued by the Canton of Basel.

Transition Period, 1849-50

As previously forecast, the Federal Government, thru its newly created Postal Department, assumed the administration of the postal service as of January 1, 1849. This is clearly brought out in the decree of the Federal Assembly under date of November 28, 1848.

Decree of the Swiss Federal Assembly for Placing
the Postal Service Under the Management of the Confederation
from January 1, 1849.

November 28, 1848.

The Federal Assembly of the Swiss Confederation for partial execution of Article 33 of the Federal Constitution, Decrees:

1: That, from the 1st of January 1849, the Confederation shall undertake the management of the Postal Services throughout the whole of Switzerland.

2: The legal and customary institutions existing in the Cantons concerning the Postal Administration, shall remain provisionally in force until the definite regulation of postal matters; and the authorities and staff shall exercise the same rights and fulfil the same duties as have been conferred upon them by the Cantonal authorities.

3: The Federal Council is directed to give effect to this decree.

To this end the Postal Administrations of the Cantons are placed under its authority, and it shall decide any administrative difficulties that may arise for the time being.

It is further authorized to apply to the present arrangements such improvements as may easily be introduced, especially those tending to a uniformity of tariffs.

It will be noted from the above that the Federal Assembly had no intention of making any important changes without first taking time to "think the matter thru." Thus, it was not until June 4, 1849 that the law setting up the postal organization was decreed. Under this law the country was divided into eleven postal districts with a District Postmaster in charge of each; these district heads reported to the Postal Department thru the Postmaster General. The highest authority, in postal matters was the Federal Assembly.

On June 8, 1849 a law setting forth the Postal Tariffs was approved. This law introduced into Switzerland, for the first time in its history, a tariff of uniform rates. These rates were based on weight and distance. For convenience, four zones, or rayons, were established and a basic letter rate of 5 Rappen charged for each. Thus a single weight letter to the first rayon (zone) was charged 5 Rappen; one to the second rayon, 10 Rappen, and so on. This resembles the system now used in the United States for Parcel Post. In addition, this tariff contained a special $2\frac{1}{2}$ Rappen rate applicable to local mail in communes where such mail was considerable. These rates became effective October 1, 1849.

During this Transition Period, the Cantons of Zurich, Geneva and Basel-Town which, as we have written, had been accustomed to the use of postal adhesive stamps, continued such practice. It should be noted however that their use in the Canton of Basel-Town had not been very popular; in fact by the end of 1847 such use had practically reached the zero level.⁽¹⁾

In accordance with the authority delegated to the District Postmasters by the Federal Council, additional and superseding postal adhesive stamps were issued in two of Switzerland's eleven Postal Districts. These will be treated under the respective districts in which they were issued. However, for reasons of clarity, we mention a few points here. The 4 Rappen and 6 Rappen stamps of the Canton of Zurich continued to be used except that the 4 Rappen gave way to the $2\frac{1}{2}$ Rappen Winterthur⁽⁶⁾ stamp (Scott's design A9) when that stamp was made available. Presumably the 4 Rappen stamp was not demonetized. In the Canton of Geneva, the current Cantonal stamps, in course of time, were superseded by stamps of a new design.

Postal District No. I

Headquarters in Geneva.

District Postmaster—Collignon—Faure.

This district embraces a part of the Canton of Vaud and the entire Canton of Geneva, except the isolated commune of Celigny. As we have written, Geneva had been using postal adhesive stamps for several years and continued to do so, simply changing the design to reflect somewhat the centralized system. Exactly when the first of these stamps—the 4 centimes Vaud⁽⁶⁾ (Scott's design A7)—came into use is not definitely known, but it is believed to have been issued some time after the promulgation of the Postal Law on Tariffs, dated June 8, 1849, possibly as late as November of that year.⁽⁷⁾

This stamp was for local use only; its designated value, 4 centimes in Geneva cur-

(6) So named erroneously by J. B. Moens of Brussels, Belgium.

(7) Caldwell—the Swiss Cantonal Stamps in "Stamps" Vol. 33, No. 13, p. 453.

rency, which was based on the French monetary system, equaled very closely the 2½ Rappen local rate, which was in terms of Swiss currency. The Swiss Franc of 100 Rappen was then valued at nearly one and one-half times the Geneva Franc of 100 Centimes. (The actual co-efficient was 1.43) This local stamp had been in use for a very short time, when on January 22, 1850 it was superseded by a 5 centimes stamp of the same design, as will be noted by the following official notice:

Feuille D'Avis de Geneva (No. 10, p. 1871)
Tuesday, January 22, 1850.
Swiss Postal Administration.

The public is informed that from this date the Administration authorizes the sale, at the price of 5 centimes, at the Post-Offices of Geneva, Carouge and Chene, of prepayment stamps available for the town and Canton of Geneva (with the exception of the isolated district of Celigny). Prepayment stamps of 4 centimes, which have not yet been employed, will be equivalent to those of 5 centimes.

Geneva, January 22, 1850
The Postmaster of the 1st District.
Collignien—Faure. .

These stamps were lithographed in 100 subject sheets by Schmid of Geneva. The 4 centimes stone was used also for printing the 5 centimes stamps after the figure 5 had been substituted for that of the figure 4. Unfortunately no essays nor proofs of these stamps appear to have been philatelically recorded. As the archives of this period were destroyed by fire, perhaps any that did exist have been forever lost to philately.

One other stamp used in Geneva remains to be considered; that is the 5 centimes Neuchatel (Scott's design A8) so misnamed by J. B. Moens, the Belgian philatelist. Although this appeared subsequent to the time we have designated as the Transition Period, it is convenient to include it in this latter grouping. We have explained that due to the difference in monetary values, Geneva continued to use its own stamps. We may presume that following depletion, the 5 centimes stamps were not reprinted but in their place, a stamp more in keeping with the design of the Federal Local stamp was put into use.

This so called "Neuchatel" is believed to have been issued in August 1850, four months after the appearance of the 2½ Rappen Federal Local stamp, which we shall discuss later. It is bi-colored—red and black—and was lithographed by Schmid of Geneva, presumably in sheets of 100 subjects. The name of the designer is not known. No essays of designs are on record and only a proof of the black impression without the red shield, which we call an essay, is recorded by Zumstein.⁽⁴⁾

1850. Neuchatel (Scott's design A8)

No. 10. 5 centimes incomplete essay, black on white (paper?); red shield omitted.

Zumstein⁽⁴⁾ records the existence of a sheet of 100 subjects of this essay on yellowish white (yellow with age probably*) paper on the reverse side of which is depicted a Sardinian-Savoyish post-coach together with certain inscriptions.

Postal District No. VIII

Headquarters in Zurich.

This district is made up of the Cantons of Zurich, Zug, Schaffhausen and Thurgau. It was an active postal sector and, as we have explained, the Canton of Zurich itself had shown considerable initiative in such matters. Postal adhesive stamps continued to be used in the Canton. We find also that in several of the communities the 2½ Rappen local rate was authorized and an adhesive stamp for that purpose was issued by the District Postmaster. The following two documents are of interest in this connection.

Proposal of the Postal Department.

Bern, January 14, 1850.

The Postal Department of the Swiss Federal Council.

According to Article 4 of the law on postal rates, the Federal Council may grant a local rate by which prepaid letters may be posted in places where the correspondence is considerable . . .

Our present opinion is that prepayment tickets (adhesive postage stamps*) for the local Post might be introduced into all places in Switzerland without disadvantage to the administration. On the one hand, the introduction of these tickets is limited by law to certain localities, while on the other there is no demand for them.

Such being the case, and desiring to further the interests of the public, we propose:

That the Postmasters of the Postal Districts be authorized to introduce into the larger towns, if the public request it, where the correspondence is important (considerable*), the use of prepayment tickets at the lower rates indicated by article 4 of the law on postal charges.

For the Postal Department,
Signed: X

Local Postage Rates—Decree of the Swiss Federal Council.

January 18, 1850.

Having considered the report and the proposition of the Department of Posts and Public Works of the 14th inst. concerning the introduction of local postage rates, it has been determined that authority shall be given to the Postmasters of the Postal Districts to introduce, when demanded, in places where the correspondence is important (considerable*) tickets for prepayment at the lower rate, in accordance with the regulations contained in Article 4 of the law on postal charges. (Extract from the protocol of the Postal and Public Works Department for carrying out the order.)

Under authority of this decree, the Postmaster of District No. VIII issued the 2½ Rappen local stamp which we commonly call the "Winterthur" (6) (Scott's design A9). This stamp was lithographed in bi-color, red and black, probably in sheets of 50 subjects. The names of the designer and the printer do not appear to have been recorded; in fact very little is known about this stamp. It probably appeared in February or March of 1850 and was in use but a very short time when its place was taken by the Federal Local stamp which was issued April 5, 1850.

No essays nor proofs have been recorded.

With the exception of the "Basel Dove" Trial Color Proof, all essays and proofs of the period covered so far in this monograph are of the greatest rarity; and except for the Geneva 5 centimes Large Eagle in the Schroeder collection and the 100 subject sheet of the "Neuchatel," previously mentioned, it is doubtful that any are in private hands.

(To be continued.)

De La Rue "IMPERIUM" Essays

F. M. M., Alverstoke, England.

We understand the small Queen's head key plate proofs with "IMPERIUM" in the name-space were circulated to some colonies, before the introduction of the key-plate, to show how the key-plate would look when the names of the respective colonies were filled in, and that this name was not used in conjunction with any other key-plate. If anyone can confirm or add to this information we would be glad to know—*Stamp Collectors Magazine* (London) March 24, 1944.

Reviews of Publications

Weekly Philatelic Gossip for May 26, 1945 in the "United States Review" by George C. Hahn contains a whole column, under the title Atlanta Trial Color Proofs, based on the article in our JOURNAL for January 1945. Mr. Hahn also writes of our young E. P. S. and its Sales Department of which he is the manager. Our thanks to the author and publisher of *Gossip* for spreading information about our society. We hope such publicity will bring in some new members. If you like being an E. P. S. member, you probably know at least one friend who would also like to join and receive our JOURNAL. If any E. P. S. member has a new member in prospect who might like our JOURNAL, the Secretary, or Editor, will mail him a sample copy, upon receipt of a postal card giving the prospect's address. We need 125 more members to reach the 500 required for permanent security.

U. S. XX Century

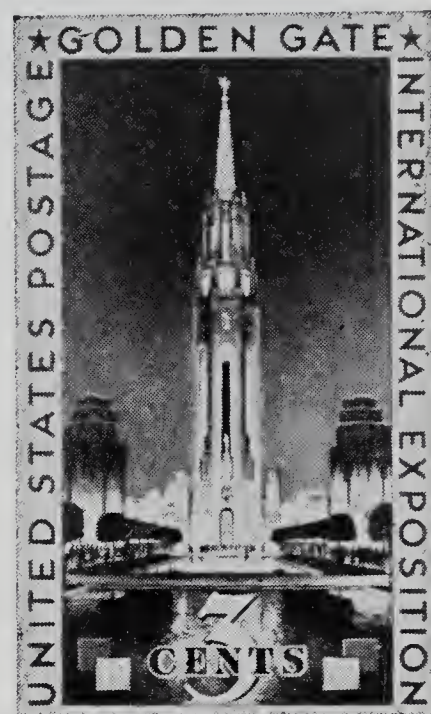
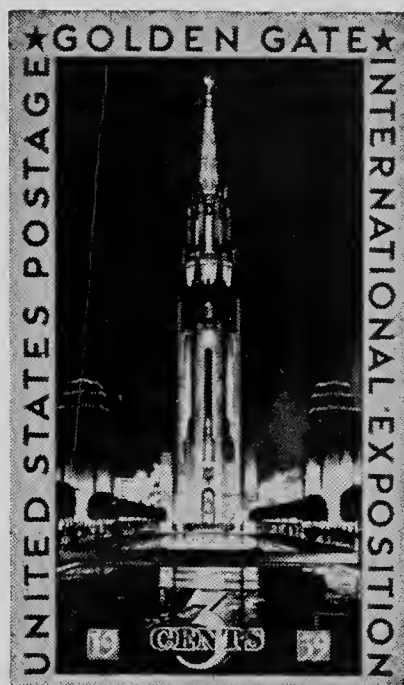
Essay Designs, Models and Proofs

By Sol Glass.

(Continued from JOURNAL No. 6, page 83.)

Golden Gate International Exposition

Issued February 18, 1939.



852E-A Tower of the Sun 852E-C Approved Model Drawing 852E-B Tower of the Sun

2 Rejected Designs—852 E-A and E-B.

Designer—William A. Roach.

Engravers—Vignette by Charles A. Brooks.

Lettering and Numerals by Edward M. Hall.

Design Essayed—December 15, 1938 to Ambrose O'Connell,

Acting P. M. G. (O.K.—F.D.R.)

Model Approved—January 6, 1939 by Ambrose O'Connell, Acting P. M. G.

Die Proof Approved—January 25, 1939 by James A. Farley, P. M. G.

Source of Design

Photograph by Gabriel Moulin, from a painting of a night scene by Chesley Bonestell, of the "Tower of the Sun," one of the outstanding architectural features of the Golden Gate International Exposition on Treasure Island in San Francisco Bay, California.

New York Worlds Fair, 1939

Issued April 1, 1939

No rejected designs.

Designer—C. Dale Badgely, Architect, New York.

Engraver—Entire stamp—Edward M. Weeks.

Design essayed—December 13, 1938 to James A. Farley, P. M. G.

Model Approved—December 21, 1938 by James A. Farley, P. M. G. (O.K.—F.D.R.)

Die Proof Approved—February 4, 1939 by James A. Farley, P. M. G.



853E-A Trylon and Perisphere

Source of Design

Trylon and Perisphere outstanding architectural features of the New York Worlds Fair.

Centennial of Baseball

Issued June 12, 1939.



855 E-A Sand Lot Baseball Games.



855 E-B Approved Model Drawing.

1 Rejected Design—855 E-A.

Designer—William A. Roach.

Engravers—Vignette—Charles A. Brooks.

Lettering, Numerals and Frame, James T. Vail.

Design Essayed—855 E-A—March 27, 1939.

855 E-B—April 7, 1939 to James A. Farley, P. M. G.

Model Approved—April 8, 1939 by James A. Farley, P. M. G.

Die Proof Approved—May 20, 1939—Ramsey S. Black, Acting P. M. G.

Source of Design

An original wash drawing by William A. Roach.

(To be continued.)

Signed Vignettes

On Obsolete Bank Notes

By Julian Blanchard, Ph.D.

(Continued from JOURNAL No. 6, page 80.)



A Note of Particular Interest to Philatelists.

Central vignette on this note, containing a miniature head of Washington, is inscribed "F. Rawdon, del. et sculpt." The heads of the Franklin and Washington vignettes were used on the 5c and 10c U. S. stamps of 1847.

Vignettes Signed by Freeman Rawdon

Freeman Rawdon, we see, and then his associate George W. Hatch, come next in the number of vignettes signed, with none, however, by the third partner, Neziah Wright, although he was also an engraver. The year 1945 marks the hundredth anniversary of an historic event in the annals of this firm, the production of the New York Postmaster's stamp. Two years hence looms another centenary, when we will be celebrating, by an International Exhibition, it is planned, the production by the same firm of the first postage stamps issued by the United States. Consequently there attaches a special interest to the work of these engravers, as individuals and as a company.

The subjects of Rawdon's signed vignettes are taken mostly from mythology, or are of an allegorical character, as we observed in the case of Durand. An exception is one entitled "MAJOR GENERAL BROWN," with the additional legend at the side "NIAGARA 1814," showing the meticulously attired General standing beside his horse, with Niagara Falls in the background. This design is used on each end of a \$5 note of the Tecumseh Bank, Michigan, in the center of which is another version, by Rawdon, of Archimedes lifting the world with a lever, a better one perhaps than Durand's. Thus we have on this attractive note three occurrences of Rawdon's signature, together with the imprint of his firm.

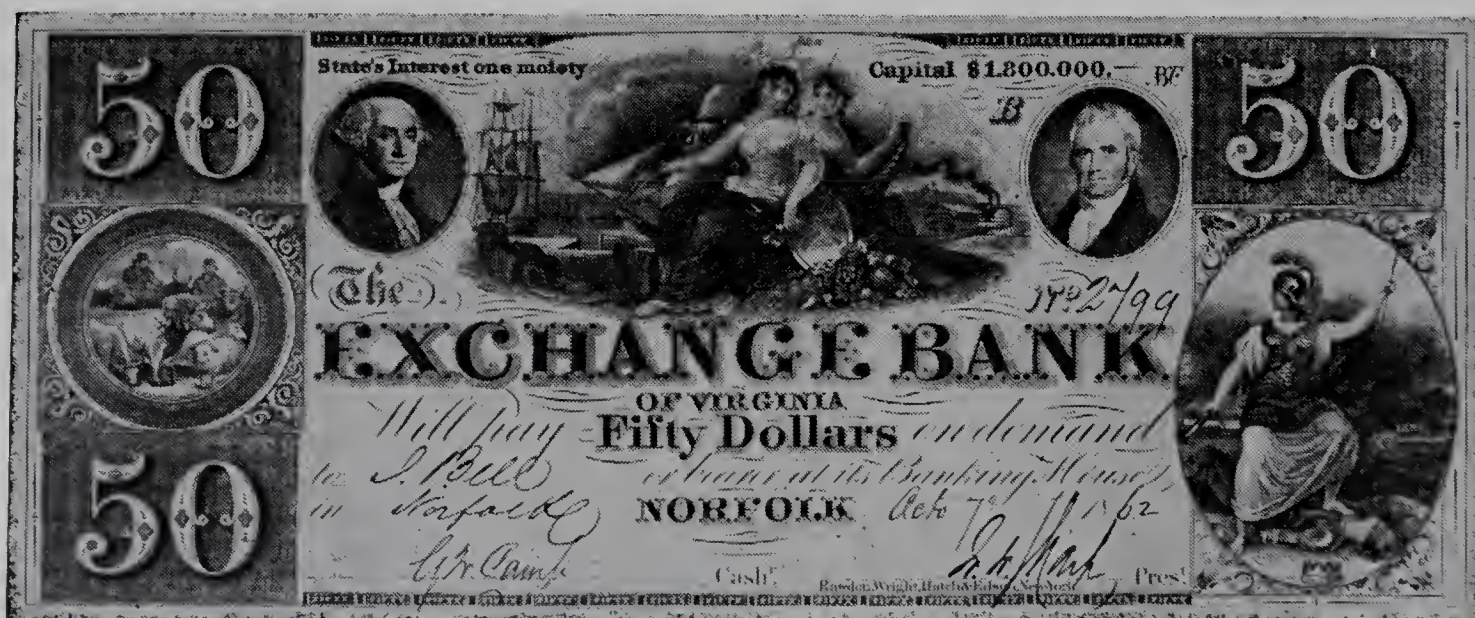
His Archimedes appears also on a \$3 note of the Mechanics' Bank of Paterson, N. J., upon which are also shown the portraits of Franklin and Washington used for the U. S. 5c and 10c stamps of 1847, which makes this note doubly interesting from the philatelic standpoint. A bold figure that catches the eye is the Indian chief Tecumseh, with drawn bow, shown on a \$3 note of the Tecumseh Bank, the same vignette appearing on several other notes but generally with the signature erased. Among other examples of his engravings, and notes upon which they are to be seen, may be mentioned the following: St. George slaying the dragon, \$1 Niagara Suspension Bridge Bank, Queenston, Canada; Vulcan sitting beside his anvil, \$2 Georgia Lumber Co., Portland, Maine; \$5 Adams Bank, Mass.;



A Bank Note With Vignettes Signed by Both Rawdon and Hatch.

Vignette on left is inscribed "Engraved by Geo. W. Hatch, 1834;" right, "F. Rawdon, sc."

\$50 Mechanics Bank, Augusta, Ga.; \$5 Morris Canal and Banking Company, Jersey City; \$5 Franklin Silk Co., Ohio, and several others; Justice, standing, with sword in left hand and scales in right hand, \$20 Bank of Bennington, Vt.; Neptune and Amphitrite together in a chariot drawn by sea-horses, a pretty one, \$5 Commercial Bank of Millington, Md.; and a female with scroll and torch (Liberty) seated on a globe, beside an eagle with outstretched wings, against the breast of which is a miniature portrait of Washington in an oval frame. The width of this head is only about $\frac{3}{32}$ inch, one of the smallest engraved portraits of Washington to be found. It occurs on several notes, among them the following: \$10 Bank of Monroe, Mich.; \$3 Detroit City Bank; \$100 Planters Bank, Mississippi (a rare one, with both Franklin and Washington as on the 1847 stamps); and \$20 State Bank at New Brunswick, N. J. On the whole these vignettes of Rawdon, some of which were designed and drawn as well as engraved by him (so stated in the inscriptions), are somewhat larger and bolder in general appearance than the majority of those by Durand.



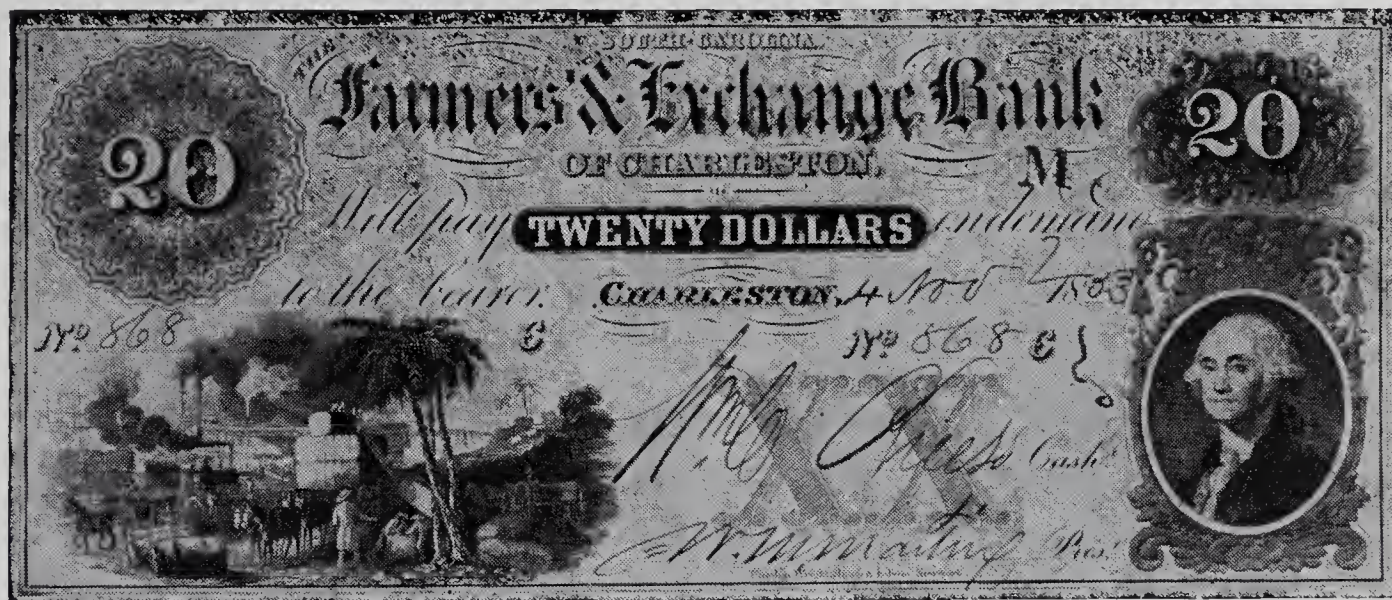
Two Engravings by George W. Hatch.

A note with two vignettes by Hatch, central one signed, one on right signed on \$10 and \$100 notes of same bank, where it is shown entire.

Vignettes by George W. Hatch

The few engravings signed by Hatch are of the same character as the foregoing, some of these likewise being designed and drawn by the engraver. (The same is true of Durand's vignettes, it may be added.) Several of the various notes bearing his signed vignettes likewise have either the Franklin or the Washington portrait from the dies used

later for the first United States stamps, which of course sets them apart in the eyes of philatelists. As examples of his work we note the following: Jupiter hurling a thunderbolt, \$20 Farmers & Merchants Bank, St. Joseph, Mich., and \$10 Republic of Texas, the latter bearing the signature of the second president of the Republic, Mirabeau B. Lamar, a desirable autograph; Hebe, standing, offering cup to eagle, \$3 Tecumseh Bank, which has been mentioned before as showing the Indian chief Tecumseh engraved by Rawdon, this note thus being distinguished by containing not only the engraving firm's imprint, but signed vignettes by two of the partners. Still another distinction is its central vignette, which represents the seal of the State of Michigan much like the design chosen for the 3c centenary stamp for that State. And then we find a large Commerce and Ceres group, \$50 Exchange Bank of Virginia, and \$500 Republic of Texas; Liberty with foot upon the prostrate body of the tyrant, engraved from a design by Henry Inman, \$10 and \$100 Exchange Bank of Virginia; Hermes, or Mercury, \$100 Mississippi Union Bank; and one of a different style, Lafayette standing by a monument on which is inscribed WASHINGTON/LAFAYETTE/YORK TOWN/1781, on a \$20 note of the Bank of Camden, South Carolina.



A Signed Pictorial Vignette by James Smillie

The southern scene on this note is signed "Smillie." The die for the Washington head at right was used for the New York Postmaster's stamp of 1845.

Later Style Vignettes Signed by James Smillie

The three vignettes we have found signed by James Smillie all depart from the classical style that characterized the subjects of the previously named engravers. One of them is a ship and harbor scene, used on a \$5 Exchange Bank of Virginia note, which contains also the Washington head on the 10c 1847 stamp, and a portrait of Marshall similar to that on the \$5 stamp of 1894. Another pictures a buffalo hunt by Indians with bow and arrow, this being found on two notes, \$1 State Bank of Illinois, and \$1 Union Bank, Montreal, Canada, the earlier one with manuscript date 1840. This design calls to mind another buffalo scene executed by Smillie some years later. In Part IV of Schoolcraft's "Information Respecting the History, Condition and Prospects of the Indian Tribes in the United States," published in 1854, there is a plate about 5½x8½ inches showing a herd of buffaloes, which was engraved by Smillie after a drawing by Capt. S. Eastman. His third bank note vignette in our list is a southern scene, depicting the loading of a large river steamer, with a cluster of palm trees in the foreground around which are seen bags and barrels and bales of cotton. This is found on a \$1 note of the Exchange Bank of Virginia, and on a \$20 note of the Farmers' & Exchange Bank of Charleston, South Carolina. The latter is further illustrated with a portrait of Washington from the die used for the New York Postmaster's stamp of 1845, (the identity of whose engraver we would all very much like to know). It is manuscript dated 1853.⁽¹⁾

(1) Since this was written a fourth signed vignette by Smillie has been seen. This is on a certificate of deposit (resembling a bank note in form) of the Bank of Marietta, Ohio, bearing the imprint of Rawdon, Wright & Hatch, Cincinnati. A prominent feature is a wagon loaded high with grain, drawn by two oxen.

The Lathe, Allegorical and Pictorial Periods

These vignettes engraved by Smillie serve to illustrate a point with regard to the trend that we have observed in the style of bank note engraving as time passed: first a rather plain and poorly engraved type of note, then the appearance of lathe work and a plethora of classical designs, and gradually an increase in the use of more "modern" or everyday pictorial subjects, such as railroad trains, steam boats, monuments and buildings, and scenes of agriculture and industry, etc. An incident in this trend towards modernity is revealed in a reminiscent letter written in his later years by the artist John Sartain, which is quoted in one of Dr. Clarence W. Brazer's articles on the bank note engravers that have been appearing in the *Collectors Club Philatelist*.⁽²⁾ The following is a paragraph from this letter:

"Mr. Cousland, the letter engraver, having been associated with a Bank note firm (Bald, Cousland & Co.) applied to me to name some artist that I considered first class, that they could engage to make drawings for their notes, and especially to travel south and witness the operation of the various industries peculiar to that section of the country and embody these in his pictures for their notes. I recommended my friend Christian Schussele; and his manner of performing his task was highly satisfactory. Such notes naturally attracted the patronage of the Directors of the Southern Banks, which was the object in view."

It would be gratifying indeed if we could conclude this brief study with mention of some of the "highly satisfactory" designs of Christian Schussele, with his name appearing beneath, either as designer or as engraver. But the anonymity that we see so generally enshrouded the artist deprives us of that possibility.

Reviews of Publications

Pat Paragraphs for April 1945, written and published by Elliott Perry, Box 333, Westfield, N. J. contains a well written article *Essays, Samples or Specimens* in which the author very clearly demonstrates that the correct term is *Essays*, both for those essayed by Toppan, Carpenter & Co. and the National Bank Note Co. premieres gravures, in 1861. There is also a leading article on *That Memo of May 10, 1861* as published in Mekeel's of October 18, 1944 by Philip H. Ward, Jr. Elliott Perry points out that this Memorandum could not have been an order for stamps as "the first order for a supply of stamps was dated after the contract became effective more than three months later, viz., August 16, 1861." More about the so-called "incomplete designs" is promised in the next number.

On pages 1548, 1549 are illustrated a U. S. 1876 *Centennial Envelope (Essay?)*. "This oddity is found printed in red and blue on pieces of white wove paper. Many details of the design differ from the issued stamp. Note the shape of the figure '7' (square base) and the tail of the letter 'R' (short)." The illustration by courtesy of Paul Wise shows a cancellation impression of a "2c Warwick's City Post," not listed by Scott's Catalogue.

There are *counterfeits* (not essays) of this envelope stamp in light blue with a similar rectangular cancellation, dark blue with an indistinct circular cancellation and in the normal red color. Similar counterfeits have been reported in green and crimson. There is also a photograph, the face of an envelope size paper, with this counterfeit in the upper right corner, on which there is handstamped: "FAC-SIMILE" 39 x 6 mm.

Philatelic Magazine (London) April 20, 1945 features "*The De La Rue Die Proofs of Belgium*" by B. Leslie Barker which contains seven interesting illustrations and lists all these die proofs known to the author. The listing is exceptionally well arranged and documented and the discussion is intelligent and informative. We recommend it to all interested in the Essays & Proofs of Belgium.

(2) See vol. 17, p. 191-192, July, 1938.



The Presidential Award
for
The Best Contributed Article Appearing
In Issues Nos. 3, 4, 5 and 6 of the
Essay-Proof-Society Journal
1944-1945

Chester A. Smeltzer has again presented a handsome sterling silver cup as an incentive to our members to write contributions for our JOURNAL of articles pertaining to Essays & Proofs. He kindly has promised another cup for the ensuing year. Such a generous award should encourage our members to share with us the results of their studies. We earnestly hope that all who have knowledge of our specialty will write and contribute it to our ESSAY-PROOF JOURNAL. The Editor has been requested to select three Judges who will make this year's award to be presented at the dinner meeting after our annual meeting in Newark, N. J. on August 21. The editor and assistant to the editor at their request are of course excluded from these awards.



The T. F. Morris Trophy
Award For
Best Display of
Foreign Essays & Proofs
Stampex 1945

Thomas F. Morris, Treasurer of the E. P. S. has donated this trophy to be awarded for the best display of Foreign Essays & Proofs at Stampex 1945 Exhibition, to be held at the Essex House, Newark, N. J. from August 15 to 26. For the first time at a National Exhibition a special class for Foreign Essays & Proofs has been provided, at the request of the Essay-Proof Society.

The Brazer Trophy⁽¹⁾ awarded annually at A. P. S. Convention Exhibitions for the best competitive U. S. Essay & Proof Exhibit by an A. P. S. member, will again be awarded this August at Stampex. Last year it was won at Milwaukee by Chester A. Smeltzer who is the holder until the award to be made this year. It will become the permanent property of the first collector to win it three times.

(1) Illustrated in JOURNAL No. 3 for July 1944, page 142.

Proofs of The Stamps of The State of Panama (Colombia)

By John N. Myer, E. P. S. 85.

Introduction

The issue herein discussed is that listed in the catalogs, under date of 1878, as the first issue of Panama. This is an issue of stamps of what was at that time the State of Panama of the United States of Colombia and was for use in the state's postal service within its territory as in the case of the issues of the other states of the United States of Colombia. Regular Colombian stamps were used concurrently with these stamps for the prepayment of postage on postal matters addressed to points outside the State of Panama.

In 1886 Colombia adopted a new constitution and the name of the country was changed from the United States of Colombia (Estados Unidos de Colombia) to the Republic of Colombia (Republica de Colombia). By Decree No. 669 of July 31, 1889⁽¹⁾ the government demonetized as of October 1, 1889 all stamps bearing the inscription "Estados Unidos de Colombia."

On August 17, 1889, a Dr. Gustav Michelsen entered into a contract⁽²⁾ with the government for the purchase of the remainders of the demonetized stamps. Also, the postmaster-general gave his consent, off the record, for the reprinting for Michelsen of these stamps by Domingo Paredes, the government contractor. However, the alleged reprinting of the stamps was made from counterfeit dies which it appears had been made about 1876 at a time when there existed so many counterfeits of the current stamps that a new issue was prepared in order to clear the atmosphere. So that the reprinting was really a reprinting of previously made counterfeits. It might also be mentioned here that the sale of the remainders was later declared illegal by the Court of Accounts (Corte de Cuentas).⁽³⁾ And it would follow from this that the making of reprints was also illegal. The story of the reprinting was told by the writer in 1938-39.⁽⁴⁾

The Work of Luff and Heydon

It appears that when the bogus *reprints* of the Colombian national stamps were made for Michelsen, reprints were also made of the stamps of the State of Panama but these were derived from the genuine dies or stones. The work that has been accepted as the basic authority on this subject is that of Luff.⁽⁵⁾ According to Luff:

"These stamps have been reprinted a number of times, on a variety of papers, with and without gum. Many of the reprints of the 50 centavos appear to have been made from the original stone. They are finely printed but differ in shade from the original stamps. All values have been reprinted from new stones made from retouched dies. The marks of retouching are most notable in the lines of the sea and sky. The reprints of the 10 centavos have a feature by which they may be readily distinguished from the originals. In each corner of the stamp is a small shield bearing the coat-of-arms of the Colombian Republic. This shield is divided by horizontal lines into three sections. On the original stamps the shield in the upper left corner has the middle and lower sections blank. On the reprints this shield has the design completed, as in the other corners."

Heydon⁽⁶⁾ repeats the statement of Luff with respect to the reprinting, but adds:

"It is probable that these reprints would have been valid for postage . . .

As a rule, the reprints may be said to be rather more heavily printed than the originals, and the latter reprints are rather careless productions and blurred from overinking."

(1) *Diario Oficial* No. 7852, p. 798.

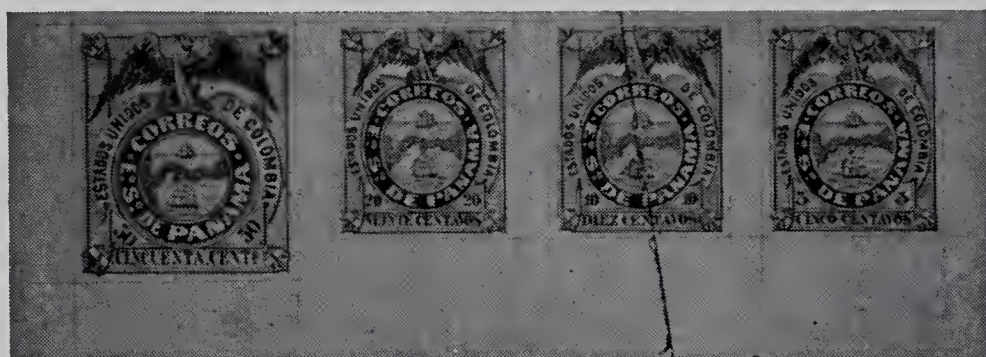
(2) *Diario Oficial* No. 7874, September 10, 1889, p. 885.

(3) *Diario Oficial* No. 11,467, 1901, pp. 310-12.

(4) Myer, John N., "Alleged Reprints of Colombia." *The American Philatelist*, Jan., Apr., Aug., Oct., Nov., Dec., 1938, Sept., Oct., 1939.

(5) Luff, John N., *A Reference List of the Stamps of Panama*. New York, The Scott Stamp and Coin Co., 1905.

(6) Heydon, F. E., *The Postage Stamps of Panama*. Portland, Me., Severn-Wylie-Jewett Co., undated.



Proof Sheet of the Originals. ($\frac{3}{4}$ Size)



Proof of the Reprints from Intermediate Stone. ($\frac{3}{4}$ Size)

A New Discovery

Some years ago the writer obtained from a collection, said to have been brought to the United States from Vienna, the sheets of proofs illustrated herewith. These are probably part of a vast amount of philatelic material taken to Europe by Michelsen in 1890. One sheet shows the designs of the four stamps of the issue under discussion in exactly the form in which they were issued. Of this sheet there are three copies: one in brown, another in blue, and a third in red. The other sheet, printed in green, shows three in a row of each of these stamps which have the blurred appearance of the reprints as described by Luff and Heydon. There are also shown herewith enlargements of each of the stamps on the proof-sheet of the originals and one of each of the proofs of the reprints.

It is the opinion of the writer that the proof-sheet of the reprints was taken from an intermediate stone from which these triplets were transferred by a repeated process to the final stone. In regard to the heavy and blurred appearance of the sea and sky, it is seen from the illustrations that not only do the sea and the sky have this appearance but that the entire design is heavy and blurred, as has been pointed out by Heydon. It is thus to be concluded that the heavy and blurred appearance of the lines was not caused by retouching but by a deteriorated condition of the stone or by poor workmanship in the preparation of the reprints or perhaps by a combination of both of these causes.

Luff makes a categorical statement that "These stamps have been reprinted a number of times" but he gives no evidence of this other than that the stamps exist "on a variety of papers, with and without gum" and that many of the reprints of the 50 centavos "are finely printed but differ in shade from the original stamps." Since these alleged reprints differ from the originals only with respect to shade, paper, and gum they may just as well represent printings for postal use. This fact is hinted at by Heydon when he says that "It is probable that these reprints would have been valid for postage." Of course, if they



Proof of Original 5c



Proof of Reprinted 5c



Proof of Original 10c



Proof of Reprinted 10c



Proof of Original 20c



Proof of Reprinted 20c

Illustrations are 1 1/2 Size.



Proof of Original 50c



Proof of Reprinted 50c

had been valid for postage they would not be reprints but later printings or a reissue. And since there is no evidence of any philatelic reprinting in Colombia before the Michelsen incident, the statement by Luff is hardly acceptable. However, the stamps with the blurred appearance which originated at the time of the reprinting for Michelsen are undoubtedly reprints for philatelic purposes.

Luff has called attention to the fact that the shield in the upper left-hand corner of the original 10 centavo stamp is incomplete whereas in the reprint of this value "this shield has the design completed, as in the other corners." Through the discovery of the proof-sheets illustrated herewith the writer has solved the mystery of the completion of the upper left-hand shield.

It will be observed that the proof of the original 10 centavo stamp shows a crack which occurred in the die or stone. It appears that because of this defect it was not feasible to derive the reprints of the 10 centavo stamp from the original die or stone and, therefore, the reprints were derived from the die or stone of the 20 centavo stamp. The illustrations show that in the preparation of the stone for the reprints the word "veinte" (twenty) and the numerals were removed and replaced by "diez" (ten) and the appropriate numerals. Since the word "diez" has two letters less than "veinte" more space is visible in the reprints before and after "diez" than in the originals. Also, in removing the numerals "20" some of the adjacent lines were accidentally broken or removed. It is obvious that this work was done on the intermediate stone since the "diez" and numerals of the three reprints differ from one another.

That the original 20 centavo die or stone was used in making the 10 centavo reprint is proved by the fact that a characteristic of this die is a light line extending down from the condor's right wing. Because this may not be visible in the illustrations after they have been printed, an arrow has been inserted pointing to the position of this line.

This case is an excellent example of how proofs may be used in the discovery of philatelic facts and thus presents a good reason why philatelists should collect and study proofs as well as the finished stamps.

A Historical Catalog of U. S. STAMP ESSAYS & PROOFS

POSTAL CARD ESSAYS AND PROOFS

By Clarence W. Brazer, D.Sc.

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(Continued from JOURNAL No. 6, page 103.)

Note—All italics used are editorial by the Author for emphasis.
Essay and Proof numbers are based on Scott's U. S. Catalogue.

The First Proofs

The following letters contain information as to color of ink approved, progress with the new die, the content of the paper stock, the order for 500 (unwatermarked) proofs and the reason they were ordered; and finally that the transfer roll from the new die had been made and a transfer made from it, which was in process of being trimmed, planed and scaupered, from which the 500 proofs could be printed.

"National Bank Note Company,
No. 1 Wall street, New York, August 19, 1872.

Dear Sir: Your telegram and letter of 17th instant, informing us that "*the color selected for postal-cards is velvet-brown, the same as the two-cent adhesive postage-stamp,*" came duly to hand. We have sent some of the pigment to the type-ink mills, and, as soon as the ink can be ground, will print and forward cards.

We are making rapid progress with the new die, and are pleased at being able to state that thus far the improvement has been worth the trouble.

Very respectfully, &c.,

J. Macdonough,
Secretary.

General W. H. H. Terrell,
Third Assistant Postmaster-General, Washington, D. C."

Post-Office Department,
Office of Third Assistant Postmaster-General,
Washington, D. C., August 19, 1872.

My dear Sir: I thank you for your valued favor of 29th ultimo, in relation to card-board for postal cards. It was forwarded to New York, where I was engaged in getting up steel plates for the cards, and the information it contained was of much service to me. We shall advertise for proposals in a few days, and submit to bidders specimens of the printing, from Government plates, as well as of the card-board. The latter, I think, will meet with general favor. *It is made of "bond-paper" stock, (linen and cotton,) tub-sized, the fiber beaten out long, mashed together in a solid sheet, without pasting, and suitably calendered on both sides for printing and writing in ink and pencil.*

As soon as the advertisement for proposals and the proof specimens of the card are ready, I will send them to your address.

Truly yours,

W. H. H. TERRELL,
Third Assistant Postmaster-General.

Z. M. Crane, Esq.,
of Messrs. Crane & Co., Dalton, Massachusetts.

Post-Office Department,
Office of Third Assistant Postmaster-General,
Washington, D. C., August 21, 1872.

National Bank-Note Company, No. 1 Wall street, New York:

The following telegram was sent you at 11 o'clock a. m. to-day:

"Print the specimen-cards on the tub-sized card-board, and forward five hundred as soon as possible. Answer by telegraph."

Respectfully,

W. H. H. Terrell,
Third Assistant Postmaster-General.

(Telegram)

New York, August 21, 1872.

W. H. H. Terrell,
Third Assistant Postmaster-General, Washington, D. C.:

Will print and forward *five hundred in velvet-brown on tub-sized card* from new die next Tuesday, or from old die this week. Which?

J. Macdonough, Secretary.

Post-Office Department,
Office of Third Assistant Postmaster-General,
Washington, D. C., August 21, 1872.

National Bank Note Company, No. 1 Wall street, New York:

The following dispatch was this day sent to you, viz:

"We will prefer the cards from the new die. Next Tuesday will be in time. Don't fail to be on time."

Very respectfully, your obedient servant,

W. H. H. Terrell,
Third Assistant Postmaster-General.

Post-Office Department,
Office of Third Assistant Postmaster-General,
Washington, D. C., August 23, 1872.

Dear Sir: We have the advertisement ready for publication inviting bids for postal cards; but before publishing it must have some legal questions settled by the Attorney-General of the United States. You will remember that no appropriations for the cards was made at the last session, as the authority to issue the cards was passed the last hours of the session, and at the same time the appropriation bill went through. Consequently the Department had no opportunity to make an estimate and get the proper amount passed to pay for the cards.

It was Mr. Creswell's impression, when he ordered me to have plates prepared, that we could pay the contractor out of the appropriation for stamped envelopes until Congress supplied the deficiency at the next session by a regular appropriation, which, no doubt, will be promptly passed. But upon careful examination of the various laws bearing on the matter, it appears to be doubtful whether the Postmaster-General can make a contract when there is no specific appropriation to pay the contractor; and even if the Attorney-General should decide that the Postmaster-General has the right to contract, then there is another doubt, whether the bill can be paid from Reay's stamped-envelope appropriation? Should the first point be settled affirmatively and the other negatively, we could still go on with the understanding that the successful bidder must wait for his money, until the necessary appropriation is made by Congress.

We shall have the Attorney-General's opinion in a day or two, but I greatly fear it will not warrant us in going ahead until Congress meets and makes the appropriation. However, I wish you to *proceed with the work of making the plates* with all possible speed. Also, that you will *send me five hundred finished proofs, and one thousand unprinted cards* cut to the right size, from the new lot of card-board now being made, (tub-sized, calendered on both sides,) *so that we can show the swarm of interested prospective bidders just what we intend to have.* Send by Tuesday next without fail.

Yours truly,

W. H. H. Terrell,
Third Assistant Postmaster-General.

J. Macdonough, Esq.,
Secretary National Bank Note Company,
No. 1 Wall street, New York.

National Bank Note Company,
New York, August 24, 1872.

Dear Sir: We are in receipt of your esteemed favor of 23d instant, and note the contents.

We will proceed with the work of making the plates with all possible speed. *As the roll which was hardened yesterday appears good, the first transfer from it is now being made,* and by Monday afternoon, it will be trimmed up, planed, and scaupered, and ready to print the five hundred cards.

We are pressing the tub-sized paper to furnish the one thousand blanks, not having the means for proper calendering.

Should the opinion of the Attorney-General satisfy the Postmaster-General that a contract made under the circumstances would be valid, the successful bidder should be willing and able to carry the work for the month or two that would elapse before an appropriation was made.

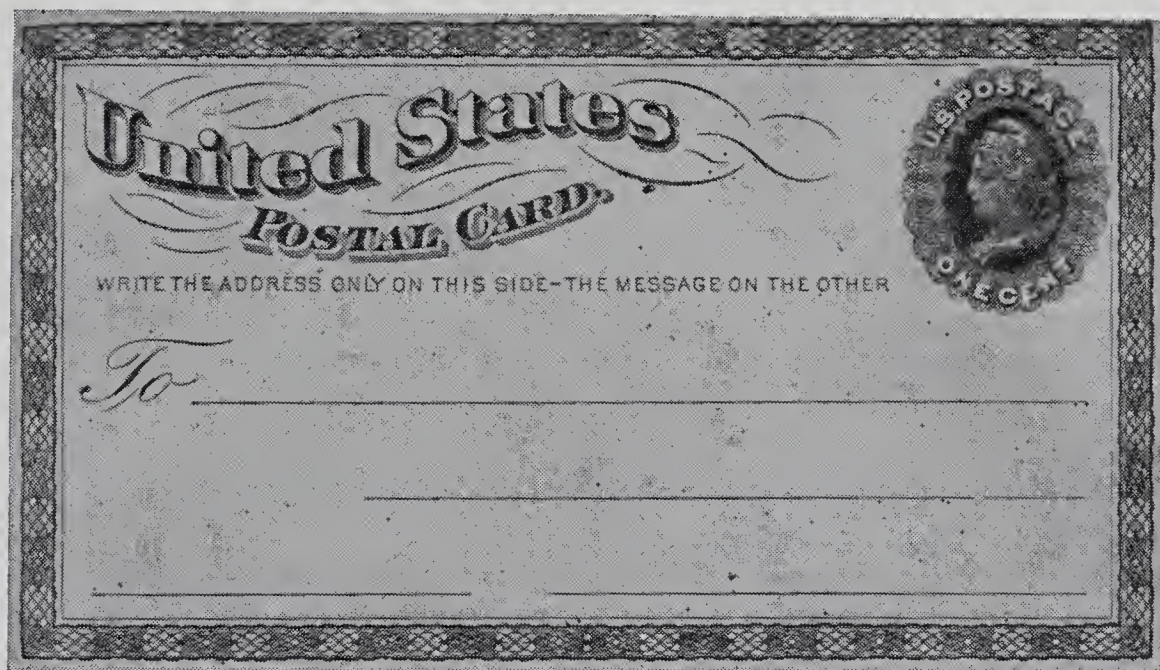
We hope to receive on Monday morning the card returned, to show *which of the velvet browns we are to use.*

If you have printed copies of the proposed advertisement, and could forward one without impropriety, we should be glad to see it.

Very respectfully, &c.,

J. Macdonough, Secretary.

Hon. W. H. H. Terrell,
Third Assistant Postmaster-General,
Washington, D. C.



UX1P. Typograph Die Proof. ($\frac{3}{4}$ size)

Normal Color Proofs — No Watermark

August 29, 1872.

Printed from the typograph die. No watermark, 130x176mm.

- UX1Pa. On 17 f/1 dim very pale orange-yellow card .013" thick.
7 k/1 dim dark red orange.
- UX1Pb. On 17 f/2 dull faint orange-yellow stiff card .013" thick.
7 k/2 dull dark red-orange.
This proof exists used Oct. 16 (no year) from Castleton, Vt.
- UX1Pc. On 19 e/2 dull very pale y-o-yellow very pliable card .0085" thick.
8 k/1 dim dark m. red-orange.
- UX1Pd. On 19 g/2 dull very faint y-o-yellow pliable card .01" thick.
7 k/0 dark red-orange (approved color).
- UX1Pe. On 20 g/2 dull faint m. y-o-yellow pliable card .01" thick.
6 k/2 dull m. o-o-red.

A proof exists without watermark endorsed on the face in manuscript "Contract Specimen W.H.H.T." (Gen. W. H. H. Terrell—3rd Asst. Postmaster General.) It is darker ink and darker card than the above listed proofs. Another similar proof (slightly darker ink) has manuscript "Specimen" on the face and on the back a 27mm. diameter blue handstamp "THIRD ASSISTANT P. M. G. / SEP 13 73—P. O. D."

May 1, 1873.

UX1Pf. On 15 e/2 dull v. pale yellow-orange card .012" thick.
 9 l/1 dim v. dark o-r-orange (Contract Specimen)
 7 l/1 dim v. dark red-orange (Sep. 13, 1873).

Normal color proofs also exist on a near white card 130x176mm:

UX1Ph. On 15 g/2 dull very faint y-orange (near white) pliable card .01" thick.
 7 k/1 dim dark red-orange.

From the letter of the Third Assistant Postmaster General of August 30, 1872(c) we know that "*The proof sample postal cards, five hundred,*"—"were duly received yesterday, and in every respect (save the watermark) are satisfactory to the Department." These 500 proofs were not watermarked and were printed in the approved color "velvet brown." The selected color was marked C (probably UX1Pd) darker and richer than colors A and B which were too light, as explained in the letter from the P. O. D. of August 24, 1872. The P. O. D. letter of August 23, 1872 tells us that these five hundred proofs were wanted "*so that we can show the swarm of interested prospective bidders just what we intend to have.*" It is therefore clear that these August 29, 1872 unwatermarked normal color proof postal cards, pressed smooth both sides, were for distribution to prospective bidders.

These proofs without watermark exist on five slightly different colors of card and five slightly different "velvet brown" color inks. It is probable that these five hundred cards were composed of 100 of each variety. The five varieties do not vary more than the issued colors of ink and cards with watermark, hence may have been considered acceptable by the P. O. D. These five hundred "velvet brown" proofs were printed from the new typographed die, as the 36 subject plate had not been made by August 29. Slight varieties of extraneous color and broken design are probably due to poor printing from this die on pre-cut cards. The designs are seldom well centered on the cards.

As the cards to be issued were to be watermarked, no doubt the P. O. D. felt safe in freely distributing these unwatermarked proofs. After the watermarked cards were regularly issued on May 12, 1873, a very few of these unwatermarked proofs of August 29, 1872 may have irregularly slipped through the mails, as postal clerks probably did not notice the absence of the watermark. This has occasionally happened with normal color proofs of adhesive stamps of several countries, but such illegal use does not make the unsold proofs regularly paid postal cards. Even an essay double line watermarked card UX1E-Ze is known used! The several designs for watermarks were not submitted until December 4, 1872 and a dandy roll to be made later was not ordered until December 31, 1872.

The circular issued to all postmasters on April 15, 1873, announcing that the postal cards would be issued on May 1, 1873, carefully described the cards to be issued. In the first sentence of the Description they are advised "*The card adopted is*"—"watermarked with the initials USPOD in monogram." In the third paragraph from the bottom under COUNTERFEITS we read—"All cards different from those herein described, with postage stamps printed or embossed thereon, and purporting to be U. S. Postal Cards, are COUNTERFEITS;" It is therefore clear that the P. O. D. did not regularly issue postal cards of this design without watermark. The watermark was one distinction of a genuine card. The contract with the manufacturer of this entire first issue of postal cards required that "*each card must bear a water-mark from water-mark rolls to be furnished by the Government.*"

Later when the heavily impressed large watermark first adopted proved to be not practical, some experimental proofs were made with a very lightly impressed faint watermark of the later approved small monogram design on a thicker card, which watermark is very difficult to see. These will be considered under the small watermarked cards. (UX3P)

POSTAL CARDS.

CIRCULAR TO POSTMASTERS.

Post Office Department,

Office of the Third Assistant Postmaster General,
Division of Postage Stamps, Stamped Envelopes, and Postal Cards,

Washington, April 15, 1873.

The necessary appropriation having been made for the purpose, the Department will, on the 1st of May, 1873, commence the issue to Postmasters of the Postal Cards authorized by the act of June 8, 1872.

DESCRIPTION

The card adopted is five and one-eighth ($5\frac{1}{8}$) inches in length and three (3) inches in width; and is made of good stiff paper, water marked with the initials U. S. P. O. D. in monogram.

The face of the card is engraved on steel, surrounded by a border, in scroll work, one-eighth of an inch in width. The one-cent stamp, printed on the upper right hand corner, is from a profile bust of the Goddess of Liberty looking to the left, and surrounded by a lithework border, with the words "U. S. Postage" inserted above and "One Cent" below. On the upper left hand corner are the words "United States Postal Card," with directions to "write the address only on this side—the message on the other." Underneath, and occupying the lower half of the card, are ruled lines on which to write the address, the top line being prefixed with the word "To." The back of the card, intended for the communication, is entirely plain, being devoid even of ruled lines. In color, the body of the card is light cream; the printing, velvet brown.

No variation in size, shape, color, or in any other particular, will be made from the regular style to accommodate special cases; nor will the Department do any printing on the cards beyond that specified in the description.

PRICES.

Postal Cards will be sold for one cent each, neither more nor less, whether in large quantities or in small.

USES.

The object of the Postal Card is to facilitate letter correspondence and provide for the transmission through the mails, at a reduced rate of postage, of short communications, either printed or written in pencil or ink. They may therefore be used for orders, invitations, notices, receipts, acknowledgements, price lists, and other requirements of business and social life; and the matter desired to be conveyed may be either in writing or in print, or partially in both.

In their treatment as mail matter they are to be regarded by Postmasters the same as sealed letters, and not as printed matter, *except that in no case will unclaimed cards be returned to the writers or sent to the Dead Letter Office.* If not delivered within sixty (60) days from the time of receipt they will be burned by Postmasters.

IRREGULAR CARDS

An ordinary *printed* business card may be sent through the mails when prepaid by a one-cent postage stamp attached; but such card must contain absolutely *no written matter except the address*; otherwise it will be treated as not fully prepaid, and refused admission into the mails.

COUNTERFEITS.

All cards different from those herein described, with postage stamps printed or embossed thereon, and purporting to be U. S. Postal Cards, are COUNTERFEITS; and the manufacture of such cards, or the attempt to use the same, will subject the offender to a fine of five hundred dollars and imprisonment for five years. (Sec. 178; Postal Code.)

SPOILED CARDS.

Postmasters will not, under any circumstances, be permitted to redeem or exchange Postal Cards that may be misdirected, spoiled in printing, or otherwise rendered unfit for use, in the hands of private holders.

REQUISITIONS.

The Department will not furnish less than five hundred (500) Cards on the order of a Postmaster. Individuals desiring Postal Cards will purchase them of a Postmaster, as in no case can they obtain them upon direct application to the Department.

RETAIN THIS CIRCULAR FOR FUTURE REFERENCE.

E. W. BARBER,
Third Assistant Postmaster General.

Circular to Postmasters Announcing Postal Cards.

Normal Color Proofs on Trial Color Cards

The approved design also exists in normal color proofs without watermark on trial color cards. Whether these were printed from the die or from one of the two the 36 subject typograph plates has not been determined. No records have been found as to when they were printed.

In the P. O. D. letter of August 23, 1872 General Terrell advised the National Bank Note Co. that, as the law of June 8, 1872 authorizing postal cards had provided no appropriation, it had been deemed necessary to obtain an opinion from the Attorney General. On August 21, 1872 Postmaster General John A. J. Creswell wrote a formal request for the Attorney General's opinion and on August 23 Attorney General George H. Williams rendered his opinion, concluding with "I am of the opinion that you have no power under existing laws to enter into a contract for the future payment of money to persons for furnishing the postal cards described in section 170 of the act of June 8, 1872." On August 24, General Terrell advised the National Bank Note Co. of the Attorney General's opinion. As the published correspondence shows, the N. B. N. Co. proceeded to furnish the 500 proofs and make the two typograph plates. Upon completion of the 36 subject plates they were no doubt proofed. It is possible that the following proofs were printed on various color cards so as not to be confused with the cards to be issued later.

UX1P-TCa. On 25 e/3 dismal very pale y-g-yellow card .01" thick. No w'm'k.
7 k/1 dim dark red-orange.

UX1P-TCb. On 25 f/3 dismal faint y-g-yellow, blue fibre, card .01" thick. No w'm'k.
8 k/1 dim dark m. red-orange.

UX1P-TCc. On 29 g/4 smoky v. faint g-g-yellow card .0125" thick. No. w'm'k.
7 k/1 dim dark red-orange.

UX1P-TCd. On 41 g/3 dismal v. faint b-b-green card .011" thick. No w'm'k.
7 k/1 dim dark red-orange.

UX1P-TCe. On 45 g/3 dismal v. faint b-g-blue card .011" thick. No w'm'k.
7 k/1 dim dark red-orange.

Trial Color Proofs on Trial Color Cards

No W'm'k.

UX1-TCf. On 15 g/2 dull v. faint y-orange card .01" thick.
71 o/5 black (2 known).

UX1-TCg. On 41 g/2 dull v. faint b-b-green card .01" thick.
71 o/5 black (1 known).

Normal Color Proof With Essay POD Watermark

A normal color proof exists on normal color card watermarked with the POD double line essay watermark applied horizontally. It may have been one of the watermarks essayed with the essays UX1E-Ze&f on December 4, 1872.(d)

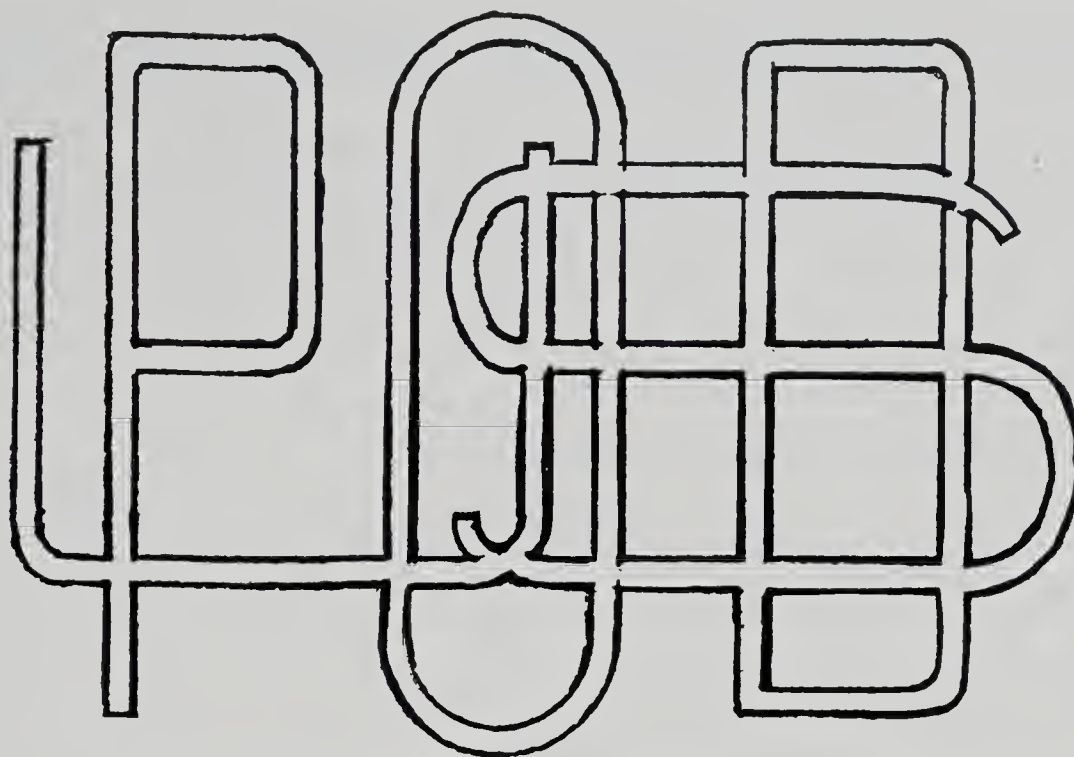
Dec. 4, 1872.

UX1P-EWh. On 17 f/2 dull faint o-yellow card .011" thick. Essay W'm'k.
7 k/0 dark red-orange (4 known).

Trial Color Proofs With Large Watermark

Trial color proofs exist with the large 90x60mm. USPOD monogram watermark in several colors. These were probably one of the several watermarks submitted December 4, 1872 and this watermark was approved. Probably printed in trial colors so as not to be confused with the "velvet brown" cards to be issued.

(d) See JOURNAL No. 6, page 103.



The Large USPOD Monogram Watermark 90x60mm.

December 4, 1872. With USPOD 90x60mm. monogram watermark.

UX2TCa. On 17 f/2 dull faint o-yellow card .012 to .014" thick.
 33 k/1 dim dark g-y-green (2 known).
 33 m/0 dusky g-y-green (2 known).
 69 m/5 dusky gray black (2 known).

UX2TCb. Same as UX2TCa but Watermark Inverted.
 33 k/1 dim dark g-y-green (1 known).
 33 l/1 dim very dark g-y-green (1 known).

(To be continued.)

The Terms We Use

Nowhere more than in our field of essays and proofs, is it more essential to use terms in their accurate and present meaning. This is strikingly shown by the many vagaries of color-naming, in which the same color has borne several names at various times, and subsequent writers have not taken the time and effort to correct the former namings to agree with current usage.

Personal preferences and personal wishes have no place in deciding our terminology. The only arbiter is established good usage. In determining what "established good usage" really is, the record in the dictionaries is of great value for general use, though technical or scientific use may be more detailed and exacting. The pitfall here consists in using either an obsolete dictionary or one that is not a full record. Thus, since our usage of "Essay" appears in the genuine Merriam Webster unabridged dictionary, in any edition since perhaps 1930, it may be taken that the scholarly staff producing that dictionary is reporting good current usage on this word. We quote the applicable definitions from the 1940 edition "*essay*—v.; essayed; 1—To test or try out. 2—To make an effort to perform; to attempt; to endeavor; *essay*—n.; 1. An effort made for the performance of anything; a trial; attempt. 4. *A trial specimen, a sample, draft, pattern.*" The same is true when we find this usage in a Funk and Wagnalls unabridged dictionary of similar late date. Absence of the usage from slightly revised versions of older dictionaries, or from dictionaries of reduced vocabulary or diminished range of definitions, as prepared for high-school and undergraduate use, is without bearing.

Past usage may or may not be significant for us. This is particularly true of descriptions in early philatelic works, especially those before 1890. Our terms such as "essay," "proof," "specimen" and the like, have been very loosely used, and any argument based upon such usage should be looked at with a critical eye.

Report of Auction Sales of Proofs

F. R. Ferryman. N. Y. Sale Feb. 25, 1944. UNITED STATES

1847 5c, 10c (29D-29E-P4) reproduction proofs on card 11.50

Eugene Klein. Phila. Sale Feb. 26, 1944. UNITED STATES

1869 1c-90c (112P4-122P4) set of 10 plate proofs on card 18.50

1847-93 Lot of 206 cardboard proofs 157.00

Robson Lowe Ltd., London Sale, Feb. 28, 1945.

ANTIGUA.

1903 ½p olive brown frame with center cut out, imperf 18.00

GAMBIA.

1898 6p ultramarine IMPERIUM proof imperf. 27.00

NATAL.

1902 2s, 2 ½s, 4s, 1908—6p, 1s, 2s, 2 ½s, black superb die proofs on card
"BEFORE HARDENING" (7) 72.00

CANADA AIR MAIL.

1928 5c olive-brown imperf. pair CIP5 116.00

NEWFOUNDLAND AIR MAIL.

1919 15c indigo and brown Essay engraved, red-brown and deep green
embossed (2) 36.00

1931 15c C6, 50c C7, 1.00 C8 black set of 3 die proofs 84.00

Ditto set of 3 die proofs in normal colors 132.00

15c chocolate C6TC imperf. block of 4 with sheet margin, watermarked 320.00

1933 5c to 75c C13 to C17 complete set of 5 color die proofs, w'm'k paper 200.00

SUDAN.

1931-7 10m. blue plate essay of frame and plate essay of vignette 42.00

2 ½ pi magenta and blue C9TC5 imperf. vertical pair 116.00

Robson Lowe Ltd., London Sale, March 14, 1945. MAURITIUS.

1854 Without value, black small die essay on card ab. 37x42 mm. 52.00

1859 6p black small die proof on card ab. 28x32 mm. 42.00

1s black small die proof on card ab. 28x32 mm. 48.00

1860-72 1p to 5s, complete set of 9 proofs in normal colors on card,
SPECIMEN 220.00

Harmer, Rooke & Co. N. Y. Sale March 27, 1945. UNITED STATES.

1847 5c red-brown small die proof on laid paper 29.00

5c black small die proof on bond paper 40.00

10c golden brown small die proof on bond paper 45.00

1867 3c lake grilled all over imperf. block of 4 mint 525.00

1890 6c purple trial color imperf. pair on stamp paper o. g. 30.00

Robson Lowe Ltd., London Sale March 28, 1945. GREAT BRITAIN.

1878 10s black die proof on card dated May 1, 1878, also £1 black dated
April 29, 1878 48.00

£1 mauve, cobalt, olive-yellow, imperf. overprinted SPECIMEN 16.80

1873-80 2 ½p pale blue plate proof imperf. block of 15 16.80

1879-80 issue black and colors, lot of 27 16.80

1937 20s carmine essay by W. T. Wiggins-Davies 8.00

H. R. Harmer, Inc. N. Y. Sale April 3, 1945. EGYPT.

1923 5m orange-brown Essay by Harrison & Sons (Kehr VII) imperf. pair 5.00
1m green die Essay by Perkins, Bacon & Co. 50x60 mm. (2 known) 25.00

Harmer Rooke & Co. N. Y. Sale April 10, 1945. CANADA.

| | | |
|------|---|--------|
| 1851 | 1p deep red-orange Essay 1aE-Aa by Bradbury, Wilkinson Co. | 37.00 |
| | 1p dark green ditto | 38.00 |
| | 3p red plate proof on India paper, vertical strip of 3 | 39.00 |
| | 12p & 10c black 3P1 & 16TC1 die sunk proof on India paper on card | 320.00 |
| | 12p black plate proof on India paper SPECIMEN in red, block of 4 .. | 200.00 |
| 1868 | 1c black trial color plate proof on card | 24.00 |
| | 2c green plate proof on card | 29.00 |
| | 5c olive-green plate proof on India paper, thin | 31.00 |

BRAZIL.

| | | |
|------|--|--------|
| 1878 | 10r to 100r red-violet A. B. N. Co. Sample Color sheet on bond paper | 110.00 |
|------|--|--------|

Robson Lowe Ltd., London Sale, April 11, 1945. NEWFOUNDLAND.

| | | |
|------|---|-------|
| 1857 | 1s black small die essay with unfinished corners, on India paper | 70.00 |
|------|---|-------|

H. R. Harmer, Inc., N. Y. Sale, April 25, 1945. GREAT BRITAIN.**Essays.**

| | | |
|--------|---|-------|
| 1840-1 | 1p brown-red voided corner "Rainbow" essay | 16.00 |
| | 1p black Prince Consort essay (thin) | 15.00 |
| | 1p red ditto (thin) | 16.00 |
| | No value vermilion Queen's head and G, R, B, A in corners (defect) .. | 7.00 |
| 1861 | 3p gray De La Rue essay | 11.50 |
| | 1 ½p purple-brown stamp size imperf. o. g. (thin) | 12.50 |
| | 2p purple-brown stamp size imperf. o. g. | 12.50 |
| | 1p pink Queen's head in oval facing left, ornaments at side, blocked-out corners, imperf. block of 4 | 8.00 |
| | 1p dull blue, black, deep green, deep ultramarine, vermilion, on thick glazed paper (5) | 21.00 |
| | 1p dull blue, 2p violet blue Queen's head in fancy frame, W in each corner, imperf. o. g. | 7.00 |
| | 1p dull blue, 2p violet-blue Queen's head in fancy frame, W in each corner, imperf. o. g. (3) | 7.50 |
| | ½p, 1 ½p, 2p deep blue, Queen's head facing left, perf. 12 (3) | 7.00 |
| | maroon ditto (3) | 8.50 |
| | purple-brown ditto (3) | 7.50 |
| | salmon-pink ditto (3) | 7.50 |
| | emerald-green ditto (3) (2 thin) | 8.50 |
| | 1p lilac, 1p pale blue design as revenue stamp, inscribed "POSTAGE ONE PENNY," perf. 14x12 ½ mint blocks of 4 | 8.00 |
| 1890 | 2c gray-green Colonial type Imperium at top, perf. o. g. | 13.00 |
| | 6p gray-green and yellow ditto | 13.00 |
| | 6p lilac and black ditto | 13.00 |
| | 6p lilac and carmine ditto | 13.00 |
| | 6p lilac and olive-green ditto | 13.00 |
| 1837 | Charles Whiting Essay embossed in several colors 205x265 mm. | 12.00 |

Harmer, Rooke & Co. N. Y. Sale, April 25, 1945. UNITED STATES.**Essays**

| | | |
|------|---|-------|
| 1851 | 33E-Db 3c red-brown (thin) | 8.50 |
| | 33E-Gb 3c orange-brown on India paper | 8.50 |
| | 3c black on bond paper | 9.50 |
| | 33E-Hb 3c black on bond paper | 8.50 |
| | 33E-Ia 3c brown on India paper | 10.00 |
| | 3c scarlet on India paper (thin) | 10.50 |
| | 3c blue on India paper (thin) | 10.50 |
| | 33E-Ib scarlet vignette only on India paper | 9.00 |
| | 33E-Jb 3c black on India paper | 9.00 |
| | 3c blue on India paper | 8.00 |
| | 33E-Nb 3c brown on bond paper | 8.00 |
| | 33E-Oe Master Die No. 14 red-violet | 11.00 |
| | ditto orange | 10.50 |
| | 56E-Ad 3c lilac | 6.50 |

Large Die Proofs.

| | | |
|------|---|-------|
| 1861 | 60P1 24c violet on India paper 42x48 mm. | 26.00 |
| 1893 | 234TC2 5c brown-rose on small card | 35.00 |
| 1894 | 261A-P1 1.00 black type II | 10.00 |
| 1887 | J18P1 5c pale claret signed by James Dunn | 14.00 |
| | J19P1 10c pale claret ditto | 16.00 |

1903 Small Die Proofs.

| | | |
|------|-------------------------------------|-------|
| 1862 | 73, 77 P2 2c, 15c, black | 30.00 |
| 1869 | 112-122P2 1c to 90c set of 11 | 95.00 |

Plate Proofs on India Paper.

| | | |
|------|---|--------------------|
| 1869 | 112-120P3 1c to 24c short set of 8 | (Cat. 22.50) 20.00 |
| | 117P3 12c yellow-green block of 4 | (Cat. 12.00) 10.00 |
| | 121P3 30c blue and carmine block of 4 | (Cat. 35.00) 29.00 |

CANADA.

| | | |
|------|---|-------|
| 1851 | 12p blue small scar die proof on bond paper | 70.00 |
| | 12p gray-violet ditto | 70.00 |

CAPE OF GOOD HOPE.

| | | |
|------|--|-------|
| 1855 | 1s black plate proof on bond paper, no watermark | 26.00 |
| | ditto, square pair | 77.50 |

NICARAGUA.

| | | |
|------|---|-------|
| 1862 | 5c olive-green on soft wove paper perf. gummed, from A. B. N. Co. sample color sheet (see Journal No. 5 cover) | 17.00 |
| | 5c dark green ditto | 17.00 |
| | 5c violet ditto | 17.00 |
| | 5c orange ditto | 17.00 |
| | 5c emerald-green ditto | 17.00 |

H. R. Harmer—London Sale May 7, 1945. CANADA.

| | | |
|------|--|--------|
| 1897 | ½c to 5.00 plate proofs on India paper complete set 16 pairs some slightly thin (E. P. S. Catalog p. 113, 320.00) | 436.00 |
| 1898 | 2c gray-black map without other colors, on stamp paper block of 4 | 124.00 |

Carl E. Pelander, N. Y. Sale May 22, 1945.**UNITED STATES.**

| | | |
|------|--|-------|
| 1847 | 5c dull rose-lake large die proof on India paper | 47.50 |
| | 5c black plate proof on India SPECIMEN in red | 21.50 |
| | 5c orange plate proof on India SPECIMEN in black | 21.50 |

NEWFOUNDLAND.

| | | |
|------|--|------|
| 1866 | 12c orange plate proof on India paper | 5.50 |
| | 13c orange plate proof on India paper (thin) | 7.00 |
| | 24c slate-blue plate proof on India paper | 6.25 |

NOVA SCOTIA.

| | | |
|------|--|------|
| 1860 | 1c green plate proof on India paper | 2.75 |
| | 5c black plate proof on India paper, SPECIMEN in red | 2.75 |
| | 12 ½c vermilion plate proof on India SPECIMEN in black | 2.75 |

Harmer, Rooke & Co., N. Y. Sale May 24, 1945. UNITED STATES.

| | | |
|------|--|-------|
| 1890 | 6c yellow-brown trial color plate proof on stamp paper o. g. pair | 38.00 |
|------|--|-------|

Sylvester Colby, N. Y. Sale May 24, 1945. UNITED STATES.

| | | |
|---------|--|-------|
| 1851 | 33E-Oc 3c deep orange essay on India paper | 10.00 |
| 1890 | 1c to 90c plate proofs on cardboard | 12.00 |
| 1885-93 | 10c special delivery plate proofs on cardboard, set of 3 | 3.50 |
| 1887 | 1c to 50c postage due set of 7 plate proofs on cardboard | 8.00 |

| | | |
|------|--|-------|
| 1851 | 1c blue carrier plate proofs on cardboard, set of 2 | 2.25 |
| 1851 | 1c blue carrier plate proofs on cardboard, set of 2 | 2.25 |
| 1873 | 1c to 30c Agriculture Dept. plate proofs on card, set of 9 in env. | 6.50 |
| | 1c to 10c Executive Dept. plate proofs on card, set of 5 | 6.00 |
| | 1c to 90c Interior Dept. plate proofs on card, set of 10 in env. | 5.50 |
| | 1c to 90c Justice Dept. plate proofs on card, set of 10 in env. | 6.50 |
| | 1c to 90c Navy Dept. plate proofs on card, set of 11 in env. | 6.00 |
| | 1c to 90c P. O. D. plate proofs on card, set of 10 in env. | 6.00 |
| | 1c to 90c Treasury Dept. plate proofs on card, set of 11 | 4.60 |
| 1871 | 25.00 blue and black Revenue plate proof on card | 10.00 |
| | 50.00 blue and black Revenue plate proof on card | 7.00 |

Eugene N. Costales, N. Y. Sale May 28, 1945. UNITED STATES.

| | | |
|--------|---|-------|
| 1851 | 33E-Jb 3c scarlet die essay on India paper 28x34 mm. | 8.50 |
| | 57E-Ae 5c yellow-brown die essay on India paper die sunk | 5.75 |
| 1863 | 73E-Ch, 74E-h, 75Eh 2c, 3c, 5c green essays on yellow paper, sheet of 9 | 25.00 |
| 1861-6 | 63E-Be 1c red on thin paper imperf. pair o. g. | 13.75 |
| 1861 | 1c dark blue trial color plate proof on starch surface paper, block 4 | 16.50 |
| | 1c brown trial color plate proof on starch surface paper, block 4 | 17.00 |
| | 3c dull rose trial color plate proof on blued paper imperf. o. g. block 4 | 21.50 |
| | 3c brown-red 65TC-Dd on yellow paper Z grill, perf. o. g. | 16.25 |
| | 3c dull red 65TC-E on dull violet laid paper Z grill perf. cut in | 16.25 |
| | 3c brown-red 65TC-F on salmon laid paper Z grill points down | 15.25 |
| | 3c brown 65TC-Fb on green laid paper Z grill perf. o. g. | 15.25 |
| 1867 | 79E-C1 blank stamp paper with 11x13 grill o. g. block of 6 signed | 35.00 |
| | 79E-Ch blank soft white card 151x74 mm. with 18 7x9½ mm. grills, signed | 53.00 |
| | 83E-Cd 3c dull violet with olive-gray over print marginal pair | 38.00 |
| | 3c brown with gray-brown overprint marginal pair | 38.00 |
| | 85E-Gc 3c black on stiff yellow wove paper 52x59 mm. signed | 21.00 |
| | 85E-GK 3c dull blue mounted on stiff card. Signed J. C. L. and D. S. R. | 32.00 |
| 1870 | 3c violet-blue 147TC5 with network of dots in gray, perf. o. g. block 4 | 47.00 |
| | 147E-DA 3c black vignette of Lincoln with pencil sketch of frame | 67.50 |
| | 148E-Bc 6c orange-brown die essay on India paper on card 31x37 mm. | 23.00 |
| | 6c ultramarine die essay on India paper on card 28x35 mm. | 23.00 |
| | 6c yellow-brown die essay on India paper on card 34x39 mm. | 23.00 |
| 1877 | 182E-Bb 1c dull green die essay on India paper, hole | 10.75 |
| | 1c dull blue die essay on India paper 28x38 mm. stained | 10.75 |
| 1885 | PR81Eb 1c black Newspaper die essay on white ivory paper | 18.00 |

Large Die Proofs.

| | | |
|------|--|-------|
| 1870 | 6c carmine die sunk on India paper | 16.50 |
| 1873 | 7c green 160TC2 "Goodall" small die trial color proof on card | 15.50 |
| | 10c brown 161TC2 "Goodall" small die trial color proof on card | 15.00 |
| | 10c dull red 161TC2 "Goodall" small die trial color proof on card | 15.00 |
| | 10c dull blue 161TC2 "Goodall" small die trial color proof on card | 15.00 |
| | 12c dull green 162TC2. "Goodall" small die trial color proof on card | 19.00 |
| | 15c dull green 163TC2 "Goodall" small die trial color proof off card | 16.50 |
| | 30c dull brown 165TC2 "Goodall" small die trial color proof on card | 17.00 |
| 1893 | 5c orange-brown 234TC1 die sunk proof on card | 54.00 |
| | 5c deep chocolate 234TC1 die sunk proof on card | 51.00 |
| | 5c pale brown 234TC1 die sunk proof on card | 53.00 |
| | 5c brown 234TC1 die sunk proof on thin card | 52.00 |
| | 5c brown-rose 234TC1 die sunk proof on India wrinkled | 50.00 |
| | 5c sepia 234TC1 die sunk proof on India paper wrinkled | 50.00 |
| 1873 | 3c black Agriculture Dept. die sunk trial color proof on card | 11.00 |
| | 3c black Justice Dept. die sunk trial color proof on card | 12.25 |
| | 1c black State Dept. die sunk trial color proof on card | 12.50 |
| | 2c black State Dept. die sunk trial color proof on card | 12.50 |
| | 3c black State Dept. die sunk trial color proof on card | 12.50 |

Plate Proofs on India Paper.

| | | |
|------|---|--------|
| 1861 | 3c rose 65P3 bottom Imprint block of 8 | 155.00 |
| 1866 | 15c black 77P3 bottom Imprint and Plate No. 41 block of 6 thin | 27.00 |
| 1869 | 12c green 117P3 top plate No. 17 block of 12, (2 thin) | 110.00 |
| | 30c blue and carmine 121P3 top Imprint block of 8 (1 defective) | 67.50 |
| 1870 | 1c blue 145P3 top Plate No. 16 and Imprint block of 12 (3 thin) | 65.00 |
| | 6c carmine 148P3 top Plate No. 26 Imprint block of 14 | 115.00 |

| | | |
|------|--|--------|
| | 10c brown 150P3 top Plate No. 18 Imprint block of 12 (1 thin) | 72.50 |
| | 12c purple 151P3 top Plate No. 24 block of 8 | 100.00 |
| | 15c orange 152P3 top Plate No. 20 Imprint block of 12 (2 thin) | 120.00 |
| | 24c brown purple 153P3 bottom Plate No. 21 Imprint block of 12 (1 hole) | 175.00 |
| | 90c carmine 155P3 bottom Plate No. 23 Imprint block of 12 (thin) . . | 105.00 |
| 1873 | 2c dark brown 157P3 top Plate No. 164 Imprint block of 14 (1 cut) | 127.50 |
| | 90c rose-carmine 166P3 bottom Plate No. 23 Imprint block of 8 (1 thin) | 60.00 |
| 1875 | 2c vermilion 178P3 bottom Plate No. 412 Imprint block of 12 | 120.00 |
| 1882 | 1c bright blue 206P3 bottom Plate No. 362 block of 8 (thin) | 40.00 |
| | 1c deep blue 206P3 top Plate No. 402 block of 10 (thin) | 43.00 |
| | 3c green 207P3 bottom Plate No. 411 block of 12 (hole) | 77.50 |

Atlanta Trial Color Plate Proofs on Card.

| | | |
|------|-------------------------------|-------|
| 1847 | 10c scarlet 29E-TC4 | 31.00 |
| | 10c brown 29E-TC4 | 30.00 |
| | 10c green 29E-TC4 | 30.00 |
| | 10c blue 29E-TC4 | 32.00 |

Harmer, Rooke & Co., N. Y. Sale June 6-7, 1945.

PRINCE EDWARD ISLAND.

| | | |
|------|--|--------|
| 1861 | 3p blue die essay without lettering | 51.00 |
| | 3p blue imperf. on stamp paper complete sheet of 30 (thin) | 100.00 |

Canadian Display at Royal Philatelic Society The J. Beresford Collection

At the "Royal" Meeting in London on December 14, 1944, as reported in the *London Philatelist* for February, 1945, J. Beresford exhibited his collection of the essays, trial and normal color proofs, and stamps of Canada. Some 60 pages were handed around for inspection and the wall frames were devoted to the remainder of the display of early issues, and all other issues to date.

"The first nine pages to be passed consisted of proofs, colour trials and essays, commencing with a die proof in black of the head of Queen Victoria used for the 12d, 7½d, and 12½c values. These were followed by the issues of the Colony, the popular Beaver 3d, the 6d and 12d. With the exception of the 12d black, represented by three proofs in black on India paper overprinted 'SPECIMEN' in red and in green."

Brigadier M. A. Studd, in moving a vote of thanks, said: "Mr. Lichtenstein had proof sheets of all the Pence and '59 Cents issue values, so that plating would be a comparatively easy matter. He also had proof sheets of the Mandel reprints showing the last state of the various plates." This JOURNAL No. 5 for January 1945, pages 13 to 17, has clearly shown that Mandel could not possibly have had anything to do with the printings of these 1851-59 plate proofs most of which were first made in 1851 before Henry G. Mandel was born in 1857, and the so-called reprint (yellow) plate proofs of about 1868 when he was only 11 years old. As a mature proof collector he may have had some of these plate proofs in his collection at the time of his death in 1902. But there is no more good reason to call them "Mandel proofs" than to name them "Lichtenstein proofs." The term "Mandel proofs" has sometimes been erroneously used to imply that he ordered, or had them made. In the Report of A. F. Lichtenstein's exhibit of Canada proofs at the Collectors' Club on April 18, 1945 we are fortunate through courtesy of the owner, in being able to give a complete listing of Mr. Lichtenstein's Canada plate proofs as referred to at the "Royal" meeting on December 14, 1944, both by Brigadier Studd and Sir John Wilson. These India paper plate proofs have been in this collection since Mr. Lichtenstein's early collection days, probably 40 years ago.

Canada Proofs Exhibited

by A. F. Lichtenstein

at Collectors Club April 18, 1945

At this interesting meeting of the Collectors Club in New York, Alfred F. Lichtenstein displayed a selection of his collection of Canada proofs and stamps. There were so many outstanding proofs shown that we are recording them. Fortunately most of the sheets of Canada India paper plate proofs have been kept intact and it is therefore possible to ascertain the exact location of plate varieties. A full list of those 23 sheets of Canada proofs shown by Gordon Harmer to the New York Chapter E. P. S. on March 8, 1944 was recorded in JOURNAL No. 2, p. 105, which also lists 9 other sheets of proofs of New Brunswick and Nova Scotia. These two lots probably comprise nearly all known remaining sheets of Canada plate proofs on India paper. One reason why the India paper plate proofs of the early issues of Canada are so scarce is because these sheets remain intact and were not cut up for collectors. While all the plate proofs in the Lichtenstein Collection were not displayed at this meeting, Mr. Lichtenstein has kindly shown us for recording, many other sheets in his collection. We are pleased to be able to record those we saw.

Canada — Plate Proofs on India Paper

1851. By Rawdon, Wright, Hatch & Edson, N. Y.

- 1 P₃—3p red, Plate A 10x10=100 (61-63, 71-73, 81-88-91-98 missing)
- 1 P₃S-Ahb—3p red, Plate A 10x10=100—SPECIMEN in red. No imprint.
- 1 P₃S-Ahb—3p red, Plate A, 10x10=100—SPECIMEN in green. No imprint.
- 2 P₃—6p violet, Pl. 1 Left, 10x10=100.
- 2 P₃S-Avr—6p violet. Left pane 10x10=100. SPECIMEN in orange.
- 2 P₃S-Avr—6p violet. Right pane 10x10=100. SPECIMEN in red.
- 2 TC₃S-Avr—6p dark gray. Left pane 10x10=100. SPECIMEN in orange.
- 2 TC₃S-Avr—6p 69 k/5 dark gray. Left pane 10x10=100. SPECIMEN in orange.
- 2 TC₃S-Avr—6p 69 k/5 dark gray. Right pane 10x10=100. SPECIMEN in red.
- 2 TC₃S-Avr—6p 69 k/5 dark gray, 10x2=20. SPECIMEN in orange.
- 2 TC₃S-Avr—6p 69 m/5 dusky gray. Right pane 10x10=100. SPECIMEN in red.
- 2 TC₃S-Avr—6p 45 m/4 bluish. Left pane 10x10=100. SPECIMEN in red.
- 2 TC₃S-Avr—6p 45 m/4 bluish. Right pane 41-48 to 91-98, 8x6=48. SPECIMEN in red.
- 3 P₃S-Avr—12p black. Left pane 10x10=100. SPECIMEN in red.
- 3 P₃S-Avr—12p black. Right pane 10x10=100. SPECIMEN in red.
- 3 P₃S-Ad—12p black. Left pane top block 10x6=60. SPECIMEN removed.

1855. By Rawdon, Wright, Hatch & Edson, N. Y.

- 7 P₃—10p blue, 12x10=120.
- 7 P₃S-Avr—10p blue, 12x10=120. SPECIMEN in red.
- 7 P₃S-Avr—10p blue, 12x10=120. SPECIMEN in red.
- 7 TC₃—10p black, Top block 12x9=108.

1857. By Rawdon, Wright, Hatch & Edson, N. Y.

- 8P₃S-Avr—1/2p rose, 12x10=120. SPECIMEN in green.
- 8P₃S-Avr—1/2p rose, 12x10=120. SPECIMEN in green.
- 8TC₃S-Avr—1/2p black, 12x10=120. SPECIMEN in red. (No. 120 missing)
- 9P₃—7 1/2p blue-green, 12x10=120.
- 9TC₃—7 1/2p yellow, 12x10=120. (81-87, 93-96, 99-108, 111-120 missing) (1868?)
- 9TC₃S-Avr—7 1/2p black, 12x10=120. SPECIMEN in red, (97, 98, 101-104, 109, 110, 113-116 missing)

1859. By American Bank Note Co., N. Y.

14P3—1c rose, 10x10=100. (1, 99, 100 missing)

14P3—1c rose, 10x10=100. (71-73, 81-88, 81-98 missing)

14P3S-Bd-1c dark rose, 10x6=60. (1-40, 61, 71, 81-84, 91-94 missing.) SPECIMEN in black.

14TC3—1c yellow, 10x6=60 (1-10, 71-100 missing) (1868?)

15P3—5c vermilion, 10x7=70.

15P3—5c vermilion, 8x10=80. (78-88, 96-98 missing)

15P3S-Ahb—5c vermilion, 10x10=100. SPECIMEN in black.

16P3—10c black-brown, 10x10=100.

16P3S-Avr—10c black-brown, 10x10=100. SPECIMEN in red.

18P3—12½c yellow-green, 10x10=100.

18P3—12½c yellow-green, top 10x6=60.

18P3S-Avr—12½c yellow-green, 10x10=100. SPECIMEN in red.

18P3S-Avr—12½c green, 10x10=100. SPECIMEN in black.

18TC3—12½c yellow, 10x10=100. (1-4, 11-14, 21-24, 31-34, 71-3, 81-88, 91-100 missing) (1868?)

18TC3S-Dvl—12½c blue, bottom 10x7=70 (70, 80, 90, 100 missing)

18TC3S-Dvl—12½c blue, block 6x3=18.

18TC3S-Dvl—12½c black, block 10x5=50, (1 missing)

19P3—17c blue, 10x10=100.

19P3—17c blue, bottom 10x6=60. 23 to 80 (21, 22 missing)

19P3S-Avr—17c blue, 10x10=100. (81, 91 missing) SPECIMEN in red.

19TC3—17c yellow, 10x10=100. (71-3, 81-88, 91-100 missing) (1868?)

1864. By American Bank Note Co., N. Y.

20P3 2c rose, 10x10=100. (7-10, 17-20, 27-30, 37-40, 71-73, 81-88, 91-100 missing).

20TC3 2c green, 10x10=100.

Another very interesting lot displayed were the 1859-64 set of 1, 2, 5, 10, 12½ and 17 cents "Goodall" small die trial color proofs (TC2) each in dull red, dull brown and dull blue as listed in our Catalog. These are printed on India paper with 2mm to 3mm margins and mounted on cardboard about 28x30mm or larger. The 1 cent shows engraved cross hatching lines on the card.

Similar color "Goodall" proofs exist of other stamps produced by the American Bank Note Co., including U. S. 1873 issue postage and all departments and newspaper stamps, and also some Brazil revenues; but of all these, there are also proofs in dull green and gray black which may later be found to also exist for these of Canada. They have long been called "Goodall" proofs because they were first found in the collection of Albert G. Goodall, President of the A. B. N. Co. when his collection was bought by Hiram E. Deats about 1885, shortly before Mr. Goodall died. A. G. Goodall had been a travelling sales agent for the bank note company before he became president and the proofs were probably made as samples about 1879 when the Continental Bank Note Co., National Bank Note Co. and American Bank Note Co. consolidated under the latter name. Only four or five sets are known in philatelic ownership, so it may be that one set was made for each travelling sales agent. Proofs of the U. S. 1847 5c and 10c exist in these same five colors on India paper and also on bond paper, none of which have been seen on card.

Counterfeits

In his reference collection Mr. Lichtenstein has several counterfeit "die" proofs in black, including the 7½p black on cardboard .015" thick 77x82mm, and the same on 17c/2 dull v. light o-yellow cloudy paper .004" thick 76x83mm, and also the 10p black on the latter paper and black on card .015" (same as the 7½p) with red SPECIMEN typographed diagonally. The engraving is very good except for the portrait on which the lines vary considerably.

The E-P Society Catalog of Essays and Proofs

Actually Seen by the Catalog Committee

Clarence W. Brazer, Chairman
415 Lexington Ave., New York 17, N. Y.

All essay and proof numbers are based on Scott's Standard Postage Stamp Catalogue numbers with suffix of E for Essay and P for Proof, plus a capital letter for each design and a small lower case letter for varieties. Illustrations are 1½ natural size.

Our Definitions. See JOURNAL No. 1, p. 31.

Color numbers are from Ridgways Color Standards, with Brazer's color names. See JOURNAL No. 1, p. 34.

Values where given are about 20% above current retail prices.

The Committee will welcome any information as to values of items listed and submissions for listing and illustration of all foreign essays and proofs not previously listed herein, and also any U. S. essays and proofs not now listed in Brazer's nor Scott's U. S. catalogs. Submissions should be sent by registered mail with self addressed and stamped envelope for return. It is hoped that we may gradually accumulate a list of all known in private ownership.

Identifications may be given by number only, thus—87E-A 3 i/I which can be translated into correct color name by use of chart on page 38 of JOURNAL No. 1.

Note—India paper when printed is pressed on card board backing and many impressions are found adhering to this original cardboard backing.

ABBREVIATIONS

E—Essay
P—Proof
TC—Trial Color proof
N—Normal color proof
S—Specimen overprint, plus type
A, etc.
v.—vertical reading up
h.—horizontal
d.—diagonal lower l. to upper r.
t.—top
b.—bottom
c.—center

l.—left
r.—right
1—die print large margins
2—die print small margins
3—plate print on India paper
4—plate print on cardboard
5—plate print on stamp paper
imperf
6—plate print on stamp paper
perf.
7—plate print on experimental
paper

Canada

(Continued from page 113.)

Note—On page 111 the date above 33E-A. should be 1891 and full name Canada Bank Note & Engraving Co.

1851.

2E-A. 6 Pence.

c. On hard white bond paper .004" thick stamp size.
11 m/1 dim dusky orange (brown) 62.50

3TC2c & 16TC2c. 12 Pence & 10 Cents.

Size of die sinkage 61x37 mm.
On 17 f/2 full faint o-yellow bond paper .003" thick, about 66x58mm.
5 k/3 dismal dark red 175.00
45 m/4 smoky dusky b-g-blue 175.00
65 m/4 smoky dusky r-v-red 175.00

1869.

34TC2. 2 Cents.

Small die proof on India paper stamp size.
13 n/1 dim dusky o-y-orange (brown) —

1882.

42TC4. 5 Cents.

Plate proof on cardboard (rare)
48 n/1 dim v. dusky m. g-b-blue —

1897. (Continued from p. 113)

66P2b. ½ Cent.

Small die proof stamp size on cardboard (2 known)
71 o/5 black —

66P4.

Plate proof on cardboard
71 o/5 black (N) 7.50
71 o/5 block of four 37.50

66TC. ½ Cent.

a. Trial color proof on cardboard

.013" thick about 19x22 mm.
(scarce)

65 m/1 dim dusky r-r-violet —

67P1. 1 Cent.

Die No. F-103

Size of die sinkage 68.5x73mm.

On India paper die sunk on card
150x232mm.

39n/1 dim v. dusky blue
green (N) —

67P4.

Plate proof on cardboard

41 n/0 v. dusky b-b-green
(N) 7.50

41 n/0 green block of 4 37.50

67TC.

1a. Large die proof on cardboard
.0085" thick, 66x71mm. (1 known)

23 m/5 gloomy dusky
yellow-black —

2b. Small die proof stamp size on card-
board (2 known)

71 o/5 black —

68P1. 2 Cents.

Die No. F-104.

Size of die sinkage 67x73.5mm.

On India paper die sunk on card
150x232mm.

58 m/1 dim dusky m. v-b-
violet (N) —

68P4.

Proof on cardboard .013" thick
about 19x22mm.

From OTTAWA plate No. 4.

61 m/1 dim dusky v-r-violet 7.50

63 m/1 dim dusky red-violet 7.50

63 m/1 block of four 37.50

65 m/1 dim dusky r-red-
violet 37.50

65 m/1 block of four 37.50

68TC.

1a. Large die proof on cardboard
.0085" thick, 66x71mm. (1 known)

23 m/5 gloomy dusky yel-
low-black —

2b. Small die proof stamp size on card-
board (2 known)

71 o/5 black —



69E-AA.

69E-AA. 3 Cents.

Size of design 17x21 mm.

a. Die essay on cardboard .013" thick
trimmed to about 19x22 mm. (rare)

1 i/0 deep red —

71 m/2 dull dusky v-r-red —

b. Die essay on 39 f/2 dull faint blue-
green wove paper .005" thick,
about 19x22 mm. (rare)

63 m/2 dull dusky red-violet —

69 m/4 smoky dusky r-v-red —



69E-AB.

69E-AB. 3 Cents.

Size of design 17x21 mm.

a. Die essay on cardboard .013" thick
trimmed to about 19x22 mm.
(rare)

5 i/0 deep o-o-red —

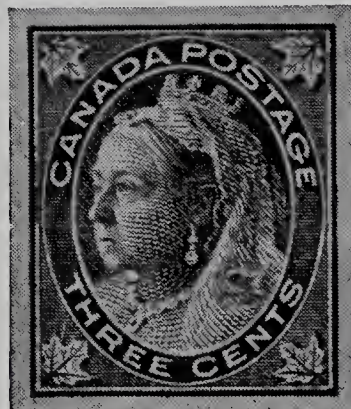
41 m/1 dim dusky b-b-green —

69 m/3 dismal dusky r-v-red —

b. Die essay on 39 f/2 dull faint blue-
green wove paper .005" thick about
19x22 mm (rare)

53 m/3 dismal dusky violet-
blue —

63 m/2 dull dusky red-violet —



69E-AC.

69E-AC. 3 Cents.

Size of design 17x21 mm.

Horizontal lines in oval between
lettering.

a. Die essay on cardboard .013" thick
trimmed to about 19x22 mm. (rare)

63 m/1 dim dusky red-violet —

65 m/3 dismal dusky r-r-vio-
let —

69TC.

Large die proof on cardboard
.0085" thick, 50x62 mm. (1 known)

23 m/5 gloomy dusky yel-
low-black —

69TC.

2b. Small die proof stamp size on card-
board (2 known)

71 o/5 black —

4. Trial color proofs on cardboard
.013" thick about 19x22 mm.
(scarce)

5 i/0 deep o-o-red —

15 i/0 deep yellow-orange —

23 k/5 gloomy dark yellow —

35 k/1 dim dark green —

41 m/1 dim dusky b-b-green —

41 k/3 dismal dark b-b-green —

41 i/4 smoky deep b-b-green —

69 m/3 dismal dusky r-v-red —

71 m/2 dull dusky v-r-red —

5. Trial color proof on white wove paper .004" thick imperf. stamp size
61 m/0 dusky v-r-violet ———
7. Trial color proof on 39 f/2 dull faint blue-green wove paper .005" thick about 19x22 mm. (rare)
53 m/3 dismal dusky violet-blue ———
- 69P1.**
Die No. F-105.
Size of die sinkage 51x62.5 mm.
On India paper die sunk on card 150x232 mm.
1 i/0 deep red (N) ———
- 69P4.**
From OTTAWA plate No. 6.
Plate proofs on cardboard .013" thick (scarce)
1 i/0 deep red (N) (Scott's carmine) 7.50
1 i/0 carmine block of four 37.50
- 70TC. 5 Cents.**
1a. Large die proof on cardboard .0085" thick, 65x72 mm. (1 known)
23 m/5 gloomy dusky yellow-black ———
2b. Small die proof stamp size on cardboard (2 known)
71 o/5 black ———
4. Trial color proofs on cardboard .013" thick about 19x22 mm. (scarce)
1 n/0 m. deep red ———
5. Trial color proofs on 25 g/3 dismal v. faint y-g-yellow wove paper.
69 k/3 dismal dark r-v-red ———
6. Finished plate proof, on 25 g/3 dismal v. faint y-g-yellow wove paper perf. 12, brownish gum.
65 m/3 dismal dusky r-r-violet 50.00
- 70P1.**
Die No. F-106
Size of die sinkage 67.5x73 mm.
On India paper die sunk on card 150x232 mm.
48 n/1 dim v. dusky m. g-b-blue (N) ———
- 70P4.**
Plate proof on cardboard .013" thick.
From OTTAWA plate No. 1.
47 m/2 dull dusky g-b-blue (N) (Scott's dark blue) 10.00
47 m/2 blue block of 4 50.00
- 71TC. 6 Cents.**
1a. Large die proof on cardboard .0085" thick, 63x72 mm. (1 known)
23 m/5 gloomy dusky yellow-black ———
2b. Small die proof stamp size on cardboard (2 known)
71 o/5 black ———
- 71P1.**
Die No. F-107
Size of die sinkage 64x74 mm.
On India paper die sunk on card 150x232 mm.
9 m/3 dismal dusky o-r-orange (N) ———
- 71P4.**
Plate proofs on cardboard .013" thick.
From OTTAWA plate No. 1.
13 m/3 dismal dusky o-y-orange (Scott's brown) 10.00
13 m/3 brown block of 4 50.00
- 72TC 8 Cents.**
1a. Large die proof on cardboard .0085" thick, 65x73 mm. (1 known).
23 m/5 gloomy dusky yellow-black ———
2b. Small die proof stamp size on cardboard (2 known)
71 o/5 black ———
4. Trial color proofs on cardboard .013" thick about 19x22 mm. (scarce)
13 m/3 dismal dusky o-y-orange ———
5. On white wove paper .004" thick imperf. stamp size
1 i/0 deep red ———
- 72P1.**
Die No. F-108
Size of die sinkage 66.5x74 mm.
On India paper die sunk on card 150x232 mm.
13 i/0 deep o-y-orange (N) ———
- 72P4.**
Plate proofs on cardboard .013" thick.
From OTTAWA plate No. 1.
11 i/0 deep orange (N) (Scott's orange) 10.00
11 i/0 orange block of 4 50.00
- 73TC. 10 Cents.**
1a. Large die proof on cardboard .0085" thick 64x72 mm. (1 known)
23 m/5 gloomy dusky yellow-black ———
2b. Small die proof stamp size on cardboard (2 known)
71 o/5 black ———
- 73P1.**
Die No. F-109
Size of die sinkage 65x74 mm.
On India paper die sunk on card 150x232 mm.
59 n/2 dull v. dusky violet ———
- 73P4.**
Plate proofs on cardboard .013" thick.
From OTTAWA plate No. 1.
69 m/3 dismal dusky r-v-red (Scott's brown-violet) 15.00
69 m/3 red block of 4 75.00
- 73aE-A. 15 Cents.**
Size of design 17x21 mm.
b. Die essays on cardboard .013" thick trimmed to about 19x22 mm. (rare)
5 i/0 deep o-o-red ———
13 m/3 dismal dusky o-y-orange ———



73aE-A.

1898-1902.

74P1. ½ Cent.

Die No. F-114

Size of die sinkage 60x74 mm.

On India paper die sunk on card
(very rare)

71 o/5 black (N) _____

1a. Large die proof on cardboard
.0085" thick, 58x75 mm. (1
known)23 m/5 gloomy dusky yellow-
black _____2b. Small die proof stamp size on card-
board (2 known)

71 o/5 black _____

5. Plate proof on 15 g/2 dull v. faint
y-orange stamp paper, imperf. no
gum.

71 o/5 black, pair 25.00

71 o/5 black, block of 4 60.00

75P1. 1 Cent.

Die No. F-115.

Size of die sinkage 61x74.5 mm.

On India paper die sunk on card
(very rare)39 m/1 dim dusky blue-green
(N) _____1a. Large die proof on cardboard
.0085" thick, 60x72 mm. (1
known).23 m/5 gloomy dusky yellow-
black _____2b. Small die proof of stamp size on
cardboard (2 known)

71 o/5 black _____

76P1. 2 Cents—Type I.

Die No. F-116.

Size of die sinkage 61.5x74 mm.

On India paper die sunk on card
(very rare)61 m/1 dim dusky v-r-violet
(N) _____

77aTC. 2 Cents—Type II.

Die No. F-116.

1a. Large die proof on cardboard
.0085" thick, 61x74 mm. (1
known)23 m/5 gloomy dusky yellow-
black _____2b. Small die proof stamp size on card-
board. (2 known)

71 o/5 black _____

5. Plate proof on 15 g/2 dull v. faint
y-orange stamp paper, imperf. no
gum.

3 i/0 deep o-red, pair 25.00

3 i/0 red, block of 4 60.00

78E-A. 3 Cents.

Die No. F-113

Size of die sinkage 75x61 mm.

Large die essay.

Horizontal lines in oval between
lettering.On 19 f/2 dull faint y-o-yellow
wove paper .003" thick. (rare)

3 i/0 deep orange-red _____

(No. 19 in pencil)

78TC.

1a. Large die proof on cardboard
.0085" thick, 61x73 mm. (1
known)23 m/5 gloomy dusky yellow-
black _____2b. Small die proof stamp size on card-
board. (2 known)

71 o/5 black _____

78P5. Plate proof on stamp paper,
imperf. gummed.

3 i/0 deep orange-red

(pair)

50.00

78aE-A. 4 Cents.

Same design as 77P but border of
3 thin lines.

Die No. 0-9.

Size of die sinkage over 60x73 mm.

a. Large die essay on cardboard
.0085" thick, 60x73 mm. (1
known)23 m/5 gloomy dusky yellow-
black _____b. Small die essay stamp size on card-
board (2 known)

71 o/5 black _____

79P1. 5 Cents.

Die No. F-117.

Size of die sinkage 59.5x75 mm.

On India paper die sunk on card
(very rare)48 m/1 dim dusky m. g-b-blue
(N) _____

79TC.

1a. Large die proof on cardboard
.0085" thick, 59x74 mm. (1
known)23 m/5 gloomy dusky yel-
low-black _____2b. Small die proof stamp size on card-
board (2 known)

71 o/5 black _____

80P1. 6 Cents.

Die No. F-118.

Size of die sinkage 61x75 mm.

On India paper die sunk on card
(very rare).11 n/2 dull v. dusky orange
(N) _____

80TC.

1a. Large die proof on cardboard
.0085" thick, 58x74 mm. (1
known)23 m/5 gloomy dusky yellow-
black _____2b. Small die proof stamp size on card-
board (2 known)

71 o/5 black _____

(To be continued.)

Engraving A Fine Art

In 1768 the Royal Academy of Arts was established in London, and by its laws excluded engravers from membership. From that time the art of engraving began to decline in England, for, as John Landseer, engraver to King George III, wrote in 1807, "No art has ever flourished in any country unless in that country it be honored as an art."

Is it not, therefore, probable that the great influx of British engravers to this country, in the latter part of the 18th and the early 19th century was due to their non-recognition in their native land? Here they received the recognition which was their due. These men took pupils, who in time succeeded those who had been their instructors in this intricate art.

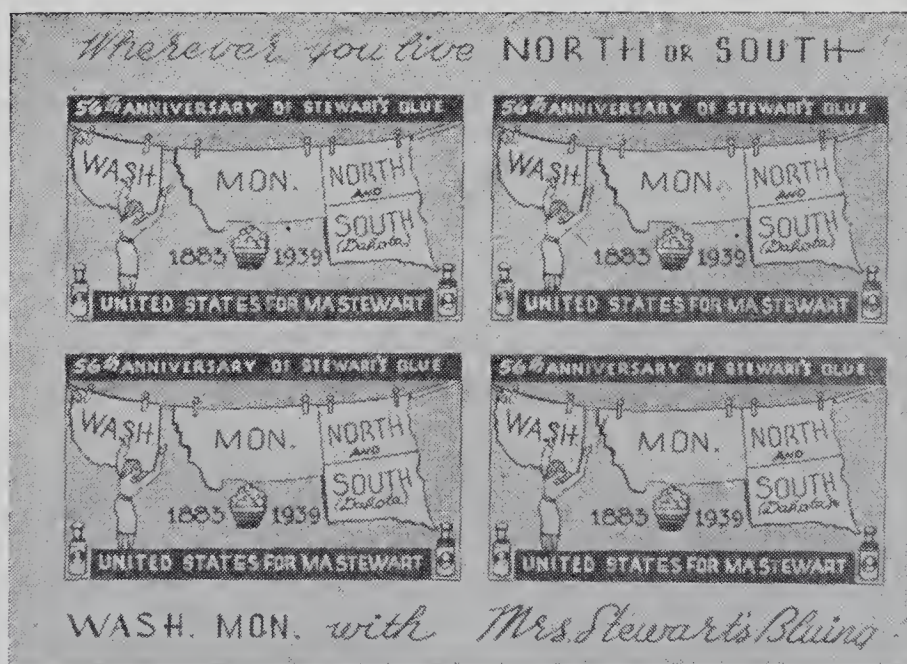
The quality of work was high, but as several years were to elapse before stamps came into being, the first orders were principally for bank notes. Several partnerships were eventually formed and, in 1858, the seven leading engraving firms decided to combine. The name which the amalgamated firm decide to adopt, and what has since become so well-known wherever bank notes, bonds, stock certificates, stamps, etc., are spoken of, was the American Bank Note Company.

Included in the new company were Toppan, Carpenter, Casilear and Company, Rawdon, Wright, Hatch and Edson, names well known to stamp collectors on account of the various stamp issues engraved and printed by these firms. In 1879, the National and Continental Bank Note companies joined the American.

This combination of all the talents, undoubtedly, preserved the purity of steel engraving in this country. It enabled the industry to set and maintain the highest standards of artistic skill, the value of which as a medium for security protection has become recognized the world over.

Genuine steel-engraving continues to be hand work and the attainment of results depends largely upon the degree of skill acquired by the artist in the perfection of his craft. Various methods have from time to time been tried to shorten the process but invariably with mediocre results—*Western Stamp Collector*, (Al. Burns, Editor), February 23, 1944.

Reviews of Publications



The Wash. Mon. Caricature.

The *American Philatelist* for December, 1944 started a series of publicity in other philatelic journals for our member Allyn K. Ford's caricature stamps advertising Mrs. Stewart's Bluing, which he manufactures. The full page article, "Philatelist Combines Business with Pleasure" by Editor L. G. Brookman, illustrates the 1940 cartoon "miniature sheet" of Famous Women (or "a hand of four queens") including Queen Victoria on the 1840 "Penny Black" first postage stamp, Eve, the first woman as depicted on the Spanish Goya stamp, the Queen of Hearts and Mrs. Stewart who made the Ford bluing famous for the past 61 years. Allyn K. Ford is our Minnesota Chapter representative.

(1) See E. P. JOURNAL No. 4, October 1944, page 241, advertisement.

The *S. P. A. Journal* for April 1945, followed with a three page article entitled "Five Aces" by James W. Shaver, also illustrating the Queen "miniature sheet" and another of 1944, four U. S. stamp cartoons of comic "Anniversaries"—The Trans Continental Railroad, First Message by Telegraph, First Steam Vessel Crosses Atlantic" and of course "Mrs. Stewart's 61st Anniversary."

Hobby Times—Volume 1, No. 8, which claims to be published monthly but without any date, probably due to uncertainties of wartime printers, also carried a page article headed "How a Business Man Makes Philately Pay," apparently written by the Editor, De Witt Frankel of 202 Mamaroneck Ave, White Plains, N. Y.

Stamp collectors all over the world, and even the famous London dealer Robson Lowe, have written Allyn K. Ford, 100 N. Seventh St., Minneapolis, Minnesota for the free sheet of these burlesque stamps,⁽¹⁾ which some mount under the U. S. Stamps caricatured, adding a touch of levity to interest the boys, and girls too, for they use the best bluing! We illustrate at half size the first sheet, the "Wash-Line-Stamp" of the Ford series of "Blocks of four" which caricatured the 1939 "Wash.-Mon." statehood stamp so successfully in three colors that it aroused a furore and is now printed only in black. It is a most successful burlesque and wonderfully appropriate to advertise a Wash-Monday bluing. Another "miniature sheet" contains a block of four of "rejected designs," in two colors, for the Kentucky stamp, and still another in three colors cartoons the N. R. A., Connecticut Charter Oak, etc.

New York Chapter No. 1.

By Julian F. Gros, Secretary.

The regular second Wednesday meeting was held April 11, 1945 at the Collectors Club, 22 East 35th St., N. Y. C. The meeting was called to order by Secretary Julian Gros in the absence of the Chairman Tom Morris, at eight o'clock.

Eight members and one guest were present.

A motion was made and seconded, also unanimously approved that at the beginning of each year, that is July 1st, all members of the Essay-Proof Society, residing in the territory of Chapter No. 1 be billed the sum of \$1.00 as dues.

The exhibition of the evening was a collection of U. S. bank note issue proofs which H. R. Harmer brought. He asked Clarence Brazer to do the honors. Clarence explained with many details and interesting stories concerning the history, designers and engravers. Later on Clarence exhibited a complete volume of the 1903 Roosevelt Album containing the small die proofs of the 1847 issue up to and including the 1902 set. Also the various departments. The details were relished by the gathering.

Dr. Julian Blanchard was another exhibitor with a showing of U. S. Patriotic Covers and their connection with U. S. Bank Notes through similar or exact designs. His book was arranged so that the bank note and the patriotic cover were mounted on the same page so the designs could be easily compared.

Upon motion the meeting was adjourned about 10 p. m.

The regular second Wednesday meeting was held at the Collectors Club, 22 East 35th St., N. Y. C. Our May 9, 1945 meeting was called to order by the Chairman Tom Morris at eight o'clock.

Twelve members and one guest attended.

Due to business matters our featured exhibitor, Sol Glass, was unable to attend but expressed his desire to show at some future date.

Clarence Brazer filed the breach with a special display of 20th Century proofs and essays which he had never before exhibited at a group meeting. He started with the 1901 and 1902 small die proofs from the Roosevelt Album and then to the amazement of the gathering showed large die proofs of almost all the issues up to and including the 1922-25 issue. In most cases there were not over four of these proofs in collectors hands. Supplementing the proofs were various essays and photos. These, together with the behind the scene story of outstanding designs, made for a most interesting evening.

Herbert Bloch showed several pages of Prussian stamps of the 10 and 30 silver groschen 1866 period made similar to the Lowenberg Patent method of applying gold leaf to the stamps on onion skin paper before gumming in order to prevent the re-use of stamps after being cancelled.

Howard Lederer showed his new study group of Cape of Good Hope Proofs and also some various engravings and vignettes.

Our guest Wm. Kimelman had a fine volume of U. S. Revenue Proofs and stamps, also proprietary issues both mint and with cancellations. Many of them were unique and it was an excellent windup to one of our most interesting meetings.

Upon motion the meeting adjourned about 10:30 P. M.

The Essay-Proof Society, Chapter No. 1, held its regular second Wednesday meeting on June 13th 1945 at the Collectors Club, 22 East 35th St. The meeting was called to order by its chairman Tom Morris at eight o'clock.

Twelve members were present.

This meeting was devoted to showings by club members and the program was started by Win Boggs who displayed some Trial Colors and Impressions of the stamps of Hanover. He also gave a talk and displayed many pages from Theodore Steinways collection which consisted of essays-proofs of the one penny Sydney Views of New South Wales, India and A. F. Lichtenstein's Newfoundland. These latter were exceptional and contained many unique items, and the assembled group were intensely interested.

John Meyer followed with the proofs of the first stamps of Panama and was able to show by cracks in the proofs that certain stamps were not made from the original stones.

Julian Blanchard recently acquired a magnificent leather bound volume which had been issued by the American Bank Note Co. in 1869 when it was located at 142 Broadway, N. Y. City. This book had been published to display the engraved designs made by the company for bonds, money and also stamps. It was in superb condition and the group enjoyed seeing the many beautiful engravings and connecting them with various bank notes and stamps.

The Essay-Proof Society Sales Circuit 3 - 14 - 15 - 16 - 17 were later looked over very carefully by the members and selections made by interested parties.

Upon motion the meeting was adjourned about 10:30 P. M.

Chicago Chapter No. 2

April 19, 1945 will go down in Chicago's philatelic history as a memorable occasion. It was on the evening of that day that the Chicago Chapter of the Essay-Proof Society held a joint meeting with the Chicago Philatelic Society. The large American Room at the LaSalle hotel was made available for the session, and it was well-filled, there being no echoes from the far corners.

The host club quickly completed its business session, and then Dr. Clarence Hennan, chairman of the Chicago Chapter and a director of the Essay-Proof society took over. The members of the Chicago Philatelic Society, as well as the members of the Essay-Proof unit, were in for a treat.

Especially sent to Chicago for the meeting were parts of two of the most outstanding collections in America—those of Dr. Clarence Brazer, founder of the Essay-Proof Society, and editor of its JOURNAL, and Thomas F. Morris, the society's treasurer, a charter member of the society, who holds one of the greatest collections of essays and proofs in America.

First shown was the material sent by Dr. Brazer. This included original drawings, incomplete essays, trial color and normal color large die proofs of the 1902 and 1917 and 1922-6 Air Mail. Most of these were signed, "Approved" and dated by the Postmaster General. It need not be said here that the material was superb. Page after page of this remarkable material drew many comments from the audience as Dr. Hennan discoursed on the history of the material and the designers.

The material, projected on a silver screen by use of a balopticon, lost none of its brilliant beauty. As a matter of fact, the designs possibly were more impressive through enlargement.

Mr. Morris' material came next. It consisted of fifty or more pages of the 1870 issue—the whole issue. There were essays and proofs, make-up proofs and progressive proofs; die proofs and plate proofs in nearly all known colors.

There were constant interruptions from the audience as Dr. Hennan carried on a running commentary on the material. The assembled collectors wanted to know everything about this issue, and Dr. Hennan ably conducted the answer section.

Closing the session, Dr. Hennan, who is known for his extensive researches into Pan-American issues, showed some of his outstanding material. There was Costa Rica—the die proofs of the first issue; Haiti, pretty nearly complete and including the air mails; the Dominican Republic die and plate proofs, and composite sheets.

Nicaragua's early issues, including specimens and the American salesmen's color proof sheet in light pink drew many comments from the C. P. S. membership, as well as those from the E.-P. Chapter. All known proofs of Salvador to 1890 were shown. There were blocks of the early Costa Rica as well as of Nicaragua.

Once the session was over, and the lights were on again, the membership pushed aside the sales circuits from the American Philatelic Society, and the Society of Philatelic Americans, as well as those of C. P. S., to gather around and inspect the Brazer-Morris-Hennan material at closer range.

C. P. S. sessions are usually over by 10 o'clock. On this particular night, Anthony C. Russo, President of the Chicago Philatelic Society, had to warn away the hotel's attendant, and tell him to come back later—to see that things were in order.

It was well past eleven o'clock before the assemblage broke up. It was certain that everyone present had an enjoyable time, and for the first time saw material such as possibly does not exist in any Chicago collection. If matching material is at hand in Chicago, the local Chapter wants to know about it—and show it off.

There is no doubt that the exhibition impressed those assembled, even those who possibly know little about essays and proofs.

The Chicago Chapter is foregoing a summer program. Many of its members are contributing their services to the *Stamps for the Wounded* program—four hospitals in the area—and as much time is required for this work, and as many members are hoping to get away to nearby resorts for well-earned vacations, Dr. Hennan has postponed further activity until the fall.

DAVID LIDMAN, Secretary.

Society Official Business Section

Mail Votes in Board of Directors

Mail Vote No. 2 of 1944-45. June 1, 1945, on motion of Treasurer Morris, to pay 11 bills from March 2 to May 28, 1945, was carried with 11 yes votes. The bills were for JOURNAL printing, JOURNAL cuts, printing and envelopes for membership list, publicity committee release and JOURNAL clerical work.

Mail Vote No. 3 of 1944-45, June 1, 1945, on motion of Messrs. Brazer and Smeltzer, to approve applications for membership Nos. 342 through 367, subject to receipt of satisfactory replies from references and completion of required period of posting, was carried with 11 yes votes.

Meeting of Board of Directors, June 13, 1945

President Smeltzer called the meeting to order at 5.40 p. m., June 13, 1945, at the Collectors Club, New York, N. Y. The members of the Board present were: Messrs. Brazer, Morris, Myer, Rich, Smeltzer and Zervas with proxies from Messrs. Costales, Hartwell, Hennan, Mitchell and Rosell.

On roll call by the Secretary a quorum was established.

The minutes of the meeting of Feb. 14, 1945 were read and accepted. The Secretary reported that all letters required by the action of the Board at that meeting had been written in February.

President Smeltzer appointed as auditing committee Messrs. John N. Myer, J. Gros and J. Blanchard, to conduct both the interim audit as ordered by the February Board meeting and the final audit for the year, on the Treasurer's books.

The Treasurer's report was presented and accepted, showing a cash balance of \$28.82 as of this date, with all bills paid, including those for printing of the April 1945 JOURNAL. This report also showed receivables of \$216.70, mostly advertising in JOURNAL No. 6. On motion this report was accepted.

The Treasurer presented two further bills received since compiling his report, for expenses of the Secretary's office and JOURNAL mailing. These were, on motion duly passed, ordered paid.

The Secretary reported the results of the Mail Votes Nos. 2 and 3. He further presented three new applications, Nos. 368 to 370, which were, on motion, ordered to be handled in the usual way.

Editor Brazer reported on JOURNAL No. 6, issue of April 1945, showing a total income of \$519.74 from all sources and expenses of \$386.14, leaving a net profit of \$133.60. On motion, this report was accepted with thanks and appreciation. On further motion, duly carried, the Secretary was directed to send receipted bills without receiving payment, to two advertisers whose auction sales advertised in this number, had taken place before the JOURNAL was mailed.

The Secretary was instructed to get bids for the binding of Volume 1 of the JOURNAL, both ordinary and de luxe, so that members' files might be bound for them as well as bound volumes made available.

President Smeltzer exhibited the President's Cup which he is giving for the best article in Nos. 3, 4, 5 and 6 of the JOURNAL, stating that he will offer a similar trophy for the best article in Nos. 7, 8, 9 and 10. On motion, duly passed, the Editor was directed to appoint a committee to award the President's Cup.

After discussion of the possibility of a Chapter in Detroit and other matters, the Board adjourned at 6.45 p. m.

STEPHEN G. RICH, *Secretary.*

Secretary's Report, April 1 to June 30, 1945

Members Admitted, April 1 to June 30, 1945

- | | |
|-----|--|
| 338 | Stephens, Walter T., 129 Flower City Park, Rochester 13, N. Y. (U. S., Canada) |
| 339 | Curtis, Albert W., 48 Beverly Road, Worcester 5, Mass. (U. S. and British North America) |
| 340 | Cullum, R. L., c/o Turner Construction Co., 420 Lexington Ave., New York 17, N. Y. (No specialty stated) |
| 341 | Pond, Frank N., 47 East 19 St., New York 3, N. Y. (British North America) |
| 342 | Willcox, Frank, 465 St. John St., Montreal, Que., Canada. (Newfoundland) |
| 343 | Maxham, Robert R., P. O. Box 5, Windsor, Vt. (U. S. and British North America) |
| 344 | Gottlieb, Edward, 74 Mayfield Road, Jamaica 3, N. Y. (U. S. Official Seals) |
| 345 | Flagg, A. J., 4397 Detroit Ave., Oakland 2, Calif. (U. S.) |
| 346 | Crosby, L. S., Banff, Alberta, Canada. (British North America) |
| 347 | McDonough, Charles, 3213 North Howard St., Philadelphia 40, Pa. (U. S. 2-cent postage; Canada; Australia) |
| 348 | Holmes, L. Seale, M. D., Medical Arts Bldg., London, Ont., Canada. (British North America) |
| 349 | Morley, Alan W., 46 Cranforth Ave., Castleton, Rochdale, Lancs, England. (Leeward Islands including the separate administrations, New Zealand) |

- 350 Wasko, Frank, 69 Jackson St., Passaic, New Jersey. (No specialty stated)
 351 Cole, Ezra D., Nyack, N. Y. (Dealer)
 352 Brisley, Charles L., Bear Lake, Bloomington, Mich. (Canada)
 353 Jarrett, Fred, 30 Bloor St. West, Toronto 5, Ont., Canada. (British North America)
 354 Akin, Thomas A., 508 North Foothill Road, Beverly Hills, Calif. (British North America)
 355 Buckner, John T., Pleasant Hill, Mo. (U. S., Philatelic Literature)
 356 Pierce, Clare E., P. O. Box 385, Jackson, Mich. (British Colonies)
 357 Billings, Charles, 2415 14th St., N. E., Washington 18, D. C. (Spain)
 358 Mosher, Stuart, 95 Fifth Avenue, New York 3, N. Y. (Coins and Paper Money)
 359 Bohn, Richard S., 3 Beacon Hill Road, Port Washington, L. I., N. Y. (U. S. and Air Mails)
 360 Hall, A. H., 4800 Dewdney Ave., Regina, Sask., Canada. (British North America and U. S.)
 361 Rankin, P. L. D., 211 Sherman Ave. South, Hamilton, Ont., Canada. (British North America)
 362 Chavin, Joel H., 910 West End Ave., New York 25, N. Y. (U. S. 19th & 20th)
 363 Scofield, Thomas C., 2600 Fidelity Bldg., Kansas City 6, Mo. (U. S. 19th Essays & Proofs)
 364 Binks, B. C., 915 West Hastings St., Vancouver, B. C., Canada. (Canada)
 365 Wallin, Freeman F., Wallin Manor, Loudonville, N. Y. (U. S., including Special Delivery)
 366 Butler, Rev. E. A., Sandy Point, St. Georges, Newfoundland. (Newfoundland)
 367 Scott, Nelson F., 508 Bloomfield Ave., Montclair, N. J. (U. S. Postal Cards)

Applications for Membership Received

- 368 Mellen, Wilson, Box 1232, Place d'Armes, Montreal, Que., Canada. (British North America)
 369 Simon, Jose P., Falgueras No. 201, Cerro, Habana, Cuba. (British Colonies)
 370 Barraclough, J. Reg., 454 Mount Stephen Ave., Westmount, Que., Canada. (Canada)
 371 Crawford, Roger, 12 Coral Way, Coral Gables 34, Florida. (Canada; Censored Covers)
 372 O'Meara, John Skillman, P. O. Box 340, Place d'Armes, Quebec, Que., Canada. (British North America)
 373 Mechin, R. J., Edwards (St. Lawrence Co.), N. Y. (Stampless Covers and Costa Rica Nos. 1 to 6)

Changes in Membership List

Changes of Address:

- 311 Doran, Ben G., Boston, Mass., to 6 Abbott Road, East Natick, Mass.
 79 Emerson, Dr. J. Fred, Baltimore, Md. to 720 Medical Arts Bldg., Baltimore 1, Md.
 286 Fincher, Joe T., Houston, Texas, to Sinton, Texas.
 81 Garner, Capt. John L. Jr., Los Angeles, Calif., to 2629 Crenshaw Blvd., Los Angeles 16, Calif.
 316 Horwitz, Sgt. William, San Francisco, Calif., to Headquarters Co., Base H, A. P. O. 920, San Francisco, Calif. (Change of Base only)
 198 Irwin, Lt. Phil A., Jr., Southern Pines, N. C., to 3550 Guilford St., Indianapolis 5, Ind.
 315 Pearce, C. J., Oklahoma City, Okla., to 2833 N. W. 13 St., Oklahoma City 7, Okla. (Correction of house number only)
 211 Plass, Gilbert N., Chicago, Ill., to Graduate College, Princeton, New Jersey
 183 Stettmund, Jack, Jr., Oklahoma City, Okla., to 419 N. W. 28th St., Oklahoma City 3, Okla.
 280 Strait, Walter G., Berwyn, Ill., to Fox River Grove, Ill.
 17 Van Sant, Frank R., Sparta, New Jersey, to 15 Salem Ave., Spring Lake, New Jersey.
 294 Bosley, M. E., Pasadena, Calif., to 6714 North-Northwest Highway, Chicago 31, Ill.
 110 Hardie, Sgt. Robert J., Laredo, Texas, to 423rd A. A. F. B. U., Gunnery Range, Walla Walla, Wash.

Annual Meeting News and E. P. S. Exhibits at Stampex 1945

As members know from previous announcements, and from the Stampex prospectus mailed to each member with the April, 1945 JOURNAL, our Annual Meeting will be held at Newark, N. J., Tuesday, August 21, 1945, during the Stampex exhibition and in the same building.

The program for the meeting follows. Please note that we are planning a dinner for 7 p. m. At this dinner there will be awarded the E. P. S. awards in the exhibition. In addition to the regular awards of Stampex, each of the cooperating nine societies who are holding annual, regional or special meetings during Stampex, will have its own special awards. The judging for these will be done by the regular Board of Judges: this board is selected from a panel made up of names submitted by all the cooperating nine societies, and at least one judge nominated by each society is included.

The awards within each Society, for members of that society, will not be announced in advance, but at the dinner, or other gathering of the sort, of each society.

Treasurer Thomas F. Morris has donated a special trophy for the best exhibit of Foreign Essays and Proofs.

Registration for our annual meeting will be at the main desk of Stampex, and the fee, including badge etc. will be \$1.00. The dinner will be in addition to this.

The Essay-Proof Society, Inc.
 Agenda for
 Second Annual Business Meeting
 August 21, 1945
 at Essex House Hotel, Newark, N. J.
 Tuesday, August 21, 1945

- 9 a.m. onwards: Registration of Members Attending (at Stampex Desk in main lobby of exhibition)
 10 a.m. Meeting of Board of Directors.
 11 a.m. Business Meeting, First Session:
1. Call to Order and Greetings.
 2. Report of Committee on Credentials.
 3. Approval of minutes of 1944 Convention.
 4. Appointment of Nominating Committee for Directors.
 5. Appointment of Committees of the Annual Meeting.
 6. Report of President for Board of Directors.
 7. Reports of Officers:
 - President
 - Vice-President
 - Secretary
 - International Secretary
 - Treasurer
 - Editor—Business Manager of JOURNAL
 - Librarian
 8. Reports of Standing Committees.
 9. Reports of Special Committees.
 10. Report of Nominating Committee.
 13. Election of Directors.

Recess for Lunch and Board of Directors' Meeting.

- 2 p.m. Meeting of Board of Directors.
 2.30 p.m. Business Meeting, Second Session:
14. Installation of New Officers.
 15. Communications.
 16. Unfinished Business.
 17. New Business.
 18. Report of Committee on Resolutions.
 19. Adjournment.
- 4 p.m. Meeting of Board of Directors (if needed).
 7 p.m. Annual Dinner of the Society.
 (to end in time for any auction which may be held that evening)
 Announcement of Essay-Proof Society Awards in Stampex and of the President's Cup
 for Best Contribution to the JOURNAL.

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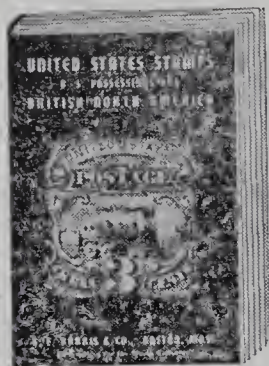
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